

# THE ARCHITECTURAL FORUM

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FOR QUARTER CENTURY THE BRICKBUILDER

## A GROUP OF STONE HOUSES AT ST. MARTINS, PHILADELPHIA

From Designs of  
Edmund B. Gilchrist  
Robert Rodes McGoodwin  
Duhring, Okie & Ziegler

IN WHAT MANNER AND BY WHAT  
MEANS CAN THE PRACTICE OF ARCHI-  
TECTURE BE DEVELOPED IN ORDER TO  
WIN A LARGER RECOGNITION?

An Expression of Opinion  
By Representative Architects  
On a Vital Question of the Hour

MAY 1918



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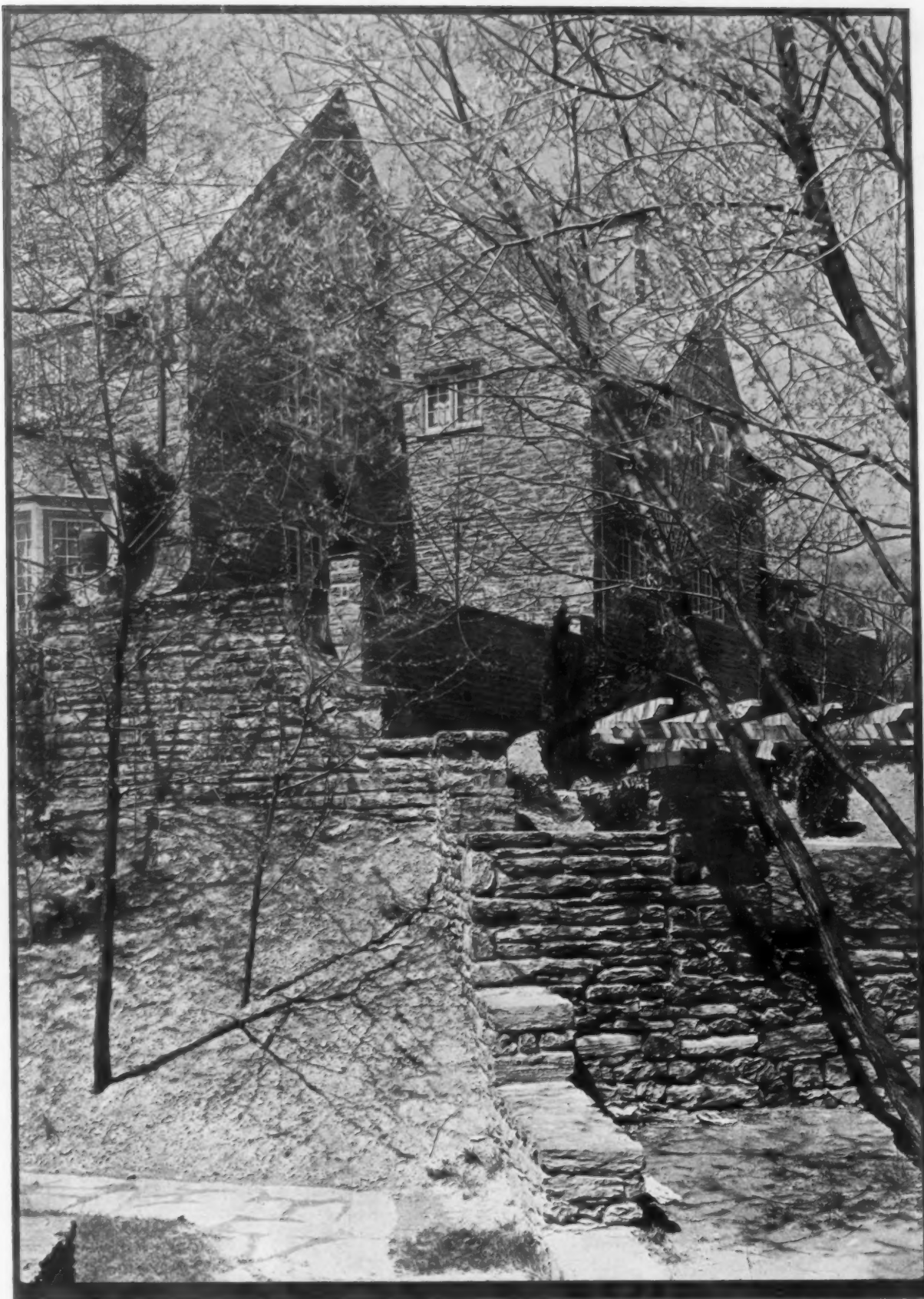
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APPROACH TO TERRACE, HOUSE OF SPENCER ERVIN, ESQ., ST. MARTINS, PHILADELPHIA, PA.

ROBERT RODES MCGOODWIN, ARCHITECT



# THE ARCHITECTURAL FORUM

## FOR QUARTER CENTURY THE BRICKBUILDER

VOLUME XXVIII

MAY 1918

NUMBER 5

### In What Manner and By What Means Can the Practice of Architecture be Developed in Order to Win a Larger Recognition?

WE have enjoyed an enthusiastic response from the members of the profession in reply to the above question, and the letters reproduced herewith, emanating from men in widely separated sections of the country, show a unanimity of high ideals with respect to the duties architects are capable and desirous of fulfilling that presages service to the public of such enduring quality that recognition because of intrinsic merit cannot be withheld. In spite of these hazardous times which menace the progress and appreciation of art, evidence is not lack-

ing that in Government circles and out a new balance is being struck, and that out of it will come a full and complete estimate of worth based on actual value, in which case architects may confidently expect to be called upon to render important service for which they alone are equipped. They must continue and increase their contact with humanity and be fully cognizant of the changes which are rapidly taking place in our economic structure, so that at all times they may readily assume the leadership for which their profession fits them. —THE EDITORS.

*Editors, The Architectural Forum:* Recognition, that automatic register of public approval, is seldom withheld except for cause, and if a majority of architects is convinced that our efforts and ideals are not appreciated, it behooves us, rather than become discouraged, to take stock and discover, if possible, the reasons for our tribulations. It may be possible that, as a class, we have failed in rendering a public service expected of us; it may be possible that architecturally satisfying buildings are too infrequently erected to arouse public interest in the art; it may be that there is room for improvement in conducting the business of building.

Service is the watchword of the world to-day and, as a professional group, architects have, I am afraid, rendered precious little unselfish public service. Not until the American Institute of Architects, through its public service arm, the *Journal*, had presented the attitude of the profession toward city-planning, and again recently pressed the matter of governmental housing of wage-earners (thus compelling a sure and quick recognition), have architects conspicuously appeared as being seriously interested in large national affairs. In but few cases, as far as I know, have local chapters of the Institute or other organizations of architects taken a large part in the solution of public problems such as local city-planning, for instance, or architectural harmony in neighborhoods, and barring a few architectural exhibits little or nothing has been done by the profession toward popularizing a love for the beautiful. Surely there is a large field which only architects as a body can adequately cover, and efficient, unselfish effort and a reasonable success will as surely win recognition.

Is recognition withheld because we are, shall we say, casting proverbial pearls? Among our so-called "intelligensia" there is but little lack of appreciation for the really splendid work produced by the modern masters. A discriminating discernment even of the qualities which bring this building or that into the realm of art is no longer the rare possession of the cultivated American that it was years ago, and there is no more reason for our disconsolate frame of mind than that there should be discouragement among musicians because thousands prefer a Jazz band to Jascha Heifetz. We must not forget that architectural gems are not being daily produced by every office in the land; that familiarity with inspiring architecture is difficult, and it is hardly fair of us to expect a public, whose taste we have never striven to cultivate, to be deeply interested in so subtle a manifestation of art as is ours. No, if we have failed of recognition, it is not because our art standard is thought to be low, — or, for that matter, too high, — but because we have been quite generally charged with business short-comings sufficiently grave to cast doubt on the value of the entire profession. That the charge is unjust, is of little moment. We ourselves have apparently failed to recognize that we are being held to account for conditions over which we have little or no control; we have certainly not tried to defend ourselves, and the charge stands.

The dominant note in present-day manufacturing is organization. Through it alone are team work and elimination of waste made possible; through its expansion and refinement have producers been able to give larger, better, and cheaper service. In the manufacture

of buildings, however, disorganization is too often the dominant note from start to finish, and the consequent annoyances and failures are all laid at the feet of the architect. In the producing of a building we start with the architect's organization, however perfect or imperfect that may be, as the first unit. The initial step having been taken, we proceed (in each separate operation!) with the building up of another unit, a temporary hit or miss organization, formed of unrelated smaller units, chosen largely because of cheapness and in themselves but parts of other more or less complete (contractor's) units. Team work, under such circumstances, is only in a measure possible, elimination of waste becomes a matter of chance, and the architect, the nominal head of the new machine, exercises practically only such control as the issuing or withholding of certificates of payment grant him. Were his duties to end with the preparation of specifications and plans, present office organizations would be all sufficient; but the building public is not buying plans but buildings, and in the vast majority of cases looks to the architect as commander-in-chief and blindly trusts that his organization can carry on the work expeditiously and efficiently up to the point of occupation.

We are all too familiar with the usual results to dwell on them. To a manufacturer the system is absurd to the last degree, and it is not without good cause that well organized building concerns have erected a large number of factories and are now branching out in other directions. Most owners, I am sure, are interested only in the final result and want it with the least cost to themselves in money, time, and annoyance, and when they get all that under the present methods of procedure it is largely luck and not the architects who have accomplished the almost impossible.

It may be possible that the best artistic results are procured under the scheme of contracting which obtains to-day, but that has yet to be proven. Certainly the proportion in the number of well designed buildings to the mediocre mess which passes as architecture is not such as to warrant a fear of change. And certain it is that when the architect becomes again the master-builder as he was in Gothic times, when he is more than the designer and superintendent, when his organization includes not only engineers, artists, draftsmen, and accountants, but also a tried-out team of craftsmen of various kinds, will there be an approach toward what a large number of American business men seem to be looking for. Whether the desired results are most surely gained through large building organizations of which architects, the master-builders, are to be the presidents, or whether the present system will continue in use, altered so as to secure sufficient coordination of the many necessary elements to make greater efficiency possible, need not concern us at this moment. Both methods will no doubt be put to a thorough test, and experience will determine which is the better.

If we have really failed of recognition, it must be largely because we have persisted in attempting in this day and generation to give service through inadequate organizations over which we have had only partial control. We have failed, at least in a large measure, to give satisfaction, and others not restrained by profes-

sional considerations have in many instances taken our place. The answer is obvious. Those of us who like to think of the practice of architecture as a pursuit of art, pure and simple, rather than as a business, will not be pleased with it, but we may be sure that unless the art of architecture is to be produced on modern business lines, buildings without art are likely to be the rule more than they are even to-day.

The war has taught us much about the value of organization, and the war will upset many a standard to which we adhere to-day. It is not at all impossible that our standards of architectural practice will go to the discard pile with hundreds of others, and that in their place, as the years pass by, there will be developed a scheme by which the profession of architecture will be able to render service equal to the best of all the ages. When that has been accomplished, the larger recognition will have been won.

WM. H. SCHUCHARDT.

Milwaukee, Wis.

*Editors, The Architectural Forum:* What architect has not considered this question in the past two years, during which period he has been classed as a non-essential and a luxury? We ought to take stock at a time when we are unable to take commissions. About 60 per cent of all the building executed is made up of very small units. These are usually of poor architecture, and the credit is generously given to our profession. The small commissions need our protection most, and we are not organized to execute them profitably. We should find a solution. For larger commissions, and especially commercial work, the Institute can be helpful in reorganizing our practice to meet the ever changing conditions.

That which begets work for an architect is what he has achieved as an artist, which is the result of training. That which proves him an architect is his business ability, acquired by experience and experiments on owners. Most owners would consider almost any design agreeable if it were profitable and the execution conducted on business lines.

Specifications and drawings, as a basis for contract, cannot be given too much thought and study. Contractors complain too often, and justly, of over elaboration of details after contracts have been based on less elaborate scale drawings. This has been responsible for the custom among contractors of rating architects on a percentage basis. This percentage is added to the normal cost and profit to cover this elaboration and is dependent upon the architect's usual practice. These evils can only be overcome by more businesslike methods on the part of architects and a better working basis between the architect and contractor.

All building can be summed up in three principal items: size, material, and cost. The owner, in his lack of technical knowledge, usually fixes the size and cost. The architect, by skill, can somewhat regulate size and material. Cost is fixed by the contractor and sometimes at the expense of material. Size and material are the architect's function and control cost. The owner, if cost is not satisfactory, and after usually consulting the contractor, places the responsibility of cost on the architect. The net result is that too often the architect and archi-



ture are judged by cost. Under present conditions of practice the architect cannot and does not assume any responsibility for the cost.

The cost of a building from the standpoint of the contractor can be divided into two groups: first, material and manufactured articles (forming sub-contracts common to all general contractors); and second, labor. Under labor the contractor works out his profit and shows his judgment and ability in the installation or erection of those things grouped under the first heading. If a simple, satisfactory method could be devised whereby the architect could present the first and second items to the contractor, it would remove the game of chance in contracting, and the architect would be in a position to analyze cost. The size, material, and cost of a building could then be controlled with more knowing results by the architect.

A group of architects and contractors of recognized ability and with experience in different sections of the country could, I believe, place building contracts on a less hazardous basis and relieve the architect of much guess work. It might result in fixed quantities or a guaranteed price and profit, but surely not the extravagant cost-plus system. Would not the client, or should not the client, take our ability on the purely technical and architectural side for granted? It is really our *raison d'être*. Do we not, as a class, overemphasize it and imply a lack of good taste in our clients? To-day, unfortunately, all things are judged on a business basis. Let us then convince our client of our business ability, which is the thing he knows. This will bring faith, the great opportunity for better design in architecture, with little or no hindrance. Larger recognition will come naturally, for in building, good architecture is good business and will stand the test of time.

FREDERICK W. GARBER.

Cincinnati.

*Editors, The Architectural Forum:* For the common good how can every real architect be kept busy at the work which he is fitted to do, and in proportion to his real worth to the cause of an increasingly better and more beautiful architecture?

To the extent that men spend their days at ungenial, trivial, or inadequate tasks, to the extent that men anxious to work are idle, we all lose.

Our problem is only one phase of the larger economic problem of under-employment, of bringing together the man and the job under modern complex conditions of production and distribution, of inequality of opportunity, of an imperfect democracy.

Under the stress of our war to preserve so much of true democracy as we have already attained, this desperately earnest struggle of force against force to preserve the freedom of democracies to develop toward a higher goal is bringing us all closer together.

It is substituting unselfish co-operation for selfish competition. With our sons in the trenches or preparing to go in, the spirit of individual effort and personal sacrifice for the common good becomes strong within us. We are inspired by the thought of a better world after the war, in which every individual may enjoy not only the ordinary necessities and comforts of existence, but may have his share of beauty.

In the truer democracy of the future, it will be the serious concern of our profession that beauty, as well as comfort, enter into the construction of the smallest cottage; that the coal miner and mechanic be no longer housed in monotonous rows of flimsy, ugly houses; that the humble farmstead be no longer a blot on the landscape.

We shall worry less as to the profitable business of building skyscrapers, and be more concerned with the types of building which are needed in every small town—the types which come close to the people everywhere.

Trained by the team-work of war, every community should be ready to co-operate enthusiastically in schemes of town planning and public improvements conceived in a liberal and far sighted spirit.

Now is the time for architects to study their own community needs, and to prepare for the improvements that will be needed after peace comes. Unless we get closer to the people, the people will not get closer to us. We must study their needs and spare no pains to satisfy these needs in terms of beauty—in an inventive and creative spirit.

If we architects cannot afford, as individuals, to design many cottages and farmhouses, we can get together and in various ways help the man of humble means to the fruit of our most painstaking study in the housing field. We can teach him to see that we can solve his small problem in a better way than the builder, the plan factory, and the "ready cut" mill.

The majority of "successful" architects has looked with disdain upon the small house, relegating it without a qualm to the hands of the carpenter and builder. As one of them put it: "There is house building and there is architecture—and house building doesn't pay."

But we cannot get close to the people unless each of us is willing to do a certain amount of work that "doesn't pay." Doctors treat penniless patients, and lawyers defend impecunious clients. Architects enter so-called competitions and do all sorts of work gratis in order to secure profitable commissions. Why not give something to the betterment of house building, where architecture in its simpler and humbler aspects touches every man, woman, and child?

As long as the average home is lacking in real comfort and beauty—as long as the majority of houses is either commonplace or ugly—so long shall we bewail the general lack of architectural taste and appreciation.

Architecture as a living, national art must spring from sturdy roots which spread among the masses of the people. It must be a democratic art, flowering at the top in our great public and commercial buildings. It must be an honest, straightforward art, free from the illogical pedantry and stylistic affectations of the schools. It must express the joy of the architect in doing creative work instead of the soulless technique of the timid and conservative fashion-monger.

In the meantime what remedies can we apply to professional weaknesses, to public apathy and ignorance?

Most of our future architects will be trained in technical schools. We can and must improve these schools. The American public is a newspaper and magazine reading public. We can enlighten it as to architecture and architects through sustained publicity, using the cinema

screen as well as the public prints to illustrate and interpret good architecture. We can be more friendly and intimate with our draftsmen, treat them as pupils, co-workers, *protégés*, firing their enthusiasm, encouraging evident talent, expanding their opportunities for learning all sides of our practice. For they are the architects of the future, and the influence and training of the office often goes farther and deeper than that of the school.

Training draftsmen implies keeping them steadily employed, not "hiring and firing" with the fluctuations of business. How can we keep ourselves and our draftsmen busy so that we can all be steadily giving to the public the best that we have? If we are real architects, we need have no hesitation or false pride in selling the services which we are able and ready to render.

The mooted question for men of all professions except the favored few who enjoy a liberal and steady patronage is: "How can we secure the recognition and the opportunities which we deserve?" Advertising in the old sense of printed laudation is under the ban, and properly so.

But in recent years a new form of advertising has come into wide and successful use in the form of educational publicity, which has already been employed by several chapters of the Institute, as well as by the Institute itself for the good of the profession as a whole, as well as for the good of the public.

In taxing ourselves collectively for a much stronger and effective use of paid educational publicity, we shall make a wise investment. The world is too busy to pay much attention to us unless we tell the world something of our story and keep on telling it in a convincing and interesting way. The maker of a better mouse trap who should retire to the woods and expect the public to beat a wide pathway to his door would be a slacker, and Emerson's illustration would fall flat, regardless of the simple truth it carries. In these days another man would invent a still better mouse trap, long before that path became a thoroughfare.

The architect in the large city is known by his works to comparatively few people. Unless his buildings are big and commercial, they are too scattered to be generally appreciated. And hitherto, at least, they have been anonymous. Where his monogram or signature has been inscribed, it is so modestly placed and cut that it is rarely noticed.

The proper time for an architect to secure at least local recognition of his authorship of a building is during construction—not after completion. How fearful we are of anything resembling real publicity and honest aggressive salesmanship! No wonder the contractor, even the plumber and the screen maker, bulk larger in the public eye than the real creator of the building.

Why not prohibit all signs on each building under construction except the signature of the architect, and if there be a contractor's office, the builder's name? If a building is interesting and good, let the public know from the start who deserves the credit. If it is ill planned and generally bad, let the blame be placed where it belongs.

As to personal salesmanship, why not do the simple, frank, manly thing? Instead of playing the social game and burning our candle at both ends in order to get busi-

ness, why not save the time and energy which belongs to our clients and go directly to prospective builders, tell them what we can do for them, get acquainted with them for possible mutual benefit and co-operation?

Suppose that the work we are seeking is in a field that is to us new and unfamiliar. A versatile architect, like a good engineer, enjoys attacking and solving new problems, and his first essay at a new type of building will often excel the work of the "specialist" who has gotten into a rut. Let us say so. We may be obliged to retire gracefully, or do some preliminary work gratuitously to prove our case, but if we can engage the full co-operation of our "prospect," we can soon establish confidence; and if we insist upon having a clear field, very soon make him our client and later on a friend.

It all depends upon our courage, our self-confidence, our technical and inventive skill, and our willingness to study thoroughly every problem from the ground up and from the roof down—to give to every man we serve the very best that we have.

Believing that it is the duty of every good workman in every useful field of human endeavor to keep himself busy, by all honorable means, regardless of the artificial checks and antiquated restraints of his guild; and having, doubtless, already sufficiently shocked some of my very good friends, I thank you for the opportunity to offer a few opinions and to ask a few questions, which I hope will be answered by others.

ROBERT C. SPENCER, JR.

Chicago.

*Editors, The Architectural Forum:* Presumably your question is an expression of the new concern over Government recognition of the engineer as the more effective instrument in our war extremity. Personally, I do not sympathize with this concern, and, moreover, I think there is danger of the present hysteria leading to an effort to recover a more or less imaginary disadvantage by stepping outside hitherto well respected boundaries. Our interest will not unlikely be found to lie in a greater rather than in a lesser detachment from that of the engineer. In some quarters it is thought that the architect had already lost in public esteem through his own disposition to emphasize the artistic rather than the business side of his interest; but I am not aware of any general feeling that the architect has failed to measure up to his business responsibilities. There are some respects, however, in which I believe the profession has put itself at disadvantage—notably by the purely provisional estimate which in ordinary practice the architect himself has been willing to put upon his service. Precisely the same work for which, if directly engaged by the owner, the architect charges a definite commission, will be tendered for nothing in mere speculation to the next comer, who may, if he only desire it, secure as much service simultaneously from twenty others.

The influence of this irregularity on the public mind may be detected when we present our bill to the client for commission on a suspended project. It is never completely hidden from us that our plans have been so far regarded merely as an element in the adventure, and that only the laying of actual bricks and mortar can dignify them into documents of real importance.



I advocate the utter abolishment of competition (except in the case of Government undertakings) as the only way to correct these anomalies. What in the nature of an architect's activities makes it more reasonable that he should gain his client by competition than that the lawyer or the doctor should? We are told it serves to give opportunity for the young fellows, but there is no suggestion that opportunity fails to come to the youth of other professions, nor that those professions are troubled seriously about the measure of their public influence.

Another element of weakness is to be noted in the difficulty with which the public perceives the responsible authorship of the architect in the face of what it conceives to be the qualifying claims of various associated engineers and contractors. It is quite as apt, indeed, to hear associated with a work the name of the contractor as that of the architect, the etiquette of whose code imposes a shy retirement. This is so rare a posture these latter days the world can ill afford to spare it for the blatant aggressiveness which some appear to think the more profitable attitude.

In my view it would be fitting and would meet the case were the Institute, through its chapters, to select annually for conspicuous honor such members of the profession as have designed notable buildings of local importance. In this way there would be perceived more dramatically by the public the normal activity of the architect and his abiding influence on the life and aspect of the community.

CHARLES D. MAGINNIS.

Boston.

*Editors, The Architectural Forum:* In order to arrive at a thoughtful answer to your question, it has been necessary to cover a great deal of ground both in the past and present. When architecture flourished the architect was the master builder in fact as well as in name. He co-operated with his fellow-craftsmen and together they concentrated their energies upon the task in hand and, united, worked out the problem. This union of effort made each one shoulder his share of the responsibility and created an enthusiasm which naturally follows the pride engendered in an accomplishment well done. This feeling found reflection in the attitude of the laymen who were proud to become patrons and led to a widespread appreciation of the beauty of architecture.

A somewhat similar condition existed in this country during the Colonial and Georgian periods, for the work that has been handed down from these times bears the stamp of refinement and straightforwardness. Then followed an era of architectural oblivion which lasted until the appearance of Hunt and Richardson on the scene. These two and McKim who followed them were exceptionally well trained and had the magnetic quality of leadership. Their influence on the profession is immeasurable; they should be given full credit for the splendidly trained group of men who are to-day endeavoring to create for their profession an atmosphere of dignity and respect. To-day the universities and ateliers are turning out these trained men in goodly numbers and their influence is slowly spreading. In this phase we have the spectacle of a comparatively few

thoroughly trained men taking care of a small percentage of the work for an appreciative but select clientele. In considering the other ninety and nine, it might be well to take the attitude of the layman first. He looks upon building construction as a business proposition, and justifiably so. Primarily so because of his training along mercantile lines. In this he is aided and abetted by the majority of people engaged in building because they are in a position to give him fairly exact information that is considered desirable in such undertakings. The layman would be entirely willing to consult with architects if he realized that it would work to his advantage.

If the architectural quality in buildings has an intrinsic value, the burden of proving it is clearly up to the architect. He must demonstrate his capabilities for handling the work in a businesslike way so as to convince the public of the value of his service; he must be trained to think of his profession as a combination of science, art, and business.

One stumbling block to greater recognition is that the title of architect has no intrinsic value — it is assumed by any one who has the inclination to do so. This condition retards the growth of appreciation for architecture. Without wishing to deny to any one who has the ability to construct safely the right to do so, I feel that they should be prevented from assuming a title that has not been earned by technical training. Other states should establish a standard as New York has done, or Institute membership should be a prerequisite to a certificate of proficiency.

Another detriment is the division of forces engaged in building into groups of professions, trades, material men, and unions, each so intent on emphasizing its own value that it fails to realize the need of interdependence upon others and the tremendous value of co-operation. A unification of these interests would create a feeling of mutual understanding and good fellowship that would be highly educational to themselves and to the public. The architect has so successfully camouflaged himself that to the major portion of the forces engaged in carrying out his design he means but little more than a name on a blue print. Therefore, it is not to be wondered at that he is even less to the public in general.

The architect should become more of an integral part of the community by doing his share of public service. There are so many forms of civic activity that it is entirely possible for him to select some that would appeal to his interest and sympathy. He should abandon the habits and thoughts of a recluse and keep abreast of the times and make his personality felt by the public. One of his chief complaints is the failure of the press to give what he considers a proper recognition in the write-up of buildings. This attitude of the press is a perfectly natural one, for as a rule the building has comparatively little architectural value. When a building is constructed that has general merit, it is always appreciated by the public and credit is given — where credit is due. The profession has been so busy trying to secure individual publicity that it has entirely overlooked the need for educating the public into an appreciation of architecture. When we get over the fixed habit of placing the value of self above the value of architecture, it will be much easier to make progress. An effective means of education might

be the judicious use of the deadly parallel with a merit and demerit column.

A lesson might be learned by the examination of the status of the engineering profession. In this branch when a man is through his school training he endeavors to lay as broad a foundation for himself as possible, and does not hesitate to go into the shop or field in order to secure the desired experience. He seems to adapt himself to the spirit of the times, and all without loss of professional dignity. He seems to have gained in the confidence of the public a recognition that is enviable.

The membership of the Institute shares in the world-wide unrest and is in need of skilful guidance in order to avoid disaster. The Institute is confronted with a condition rather than a theory and should encourage its members to express frankly their opinion of the present status of the profession and endeavor to gain constructive criticism which should be carefully digested and put in some tangible and workable platform for adoption.

E. J. RUSSELL.

St. Louis.

*Editors, The Architectural Forum:* The trouble with the profession of architecture in this country is largely hypochondria. It sees feverish visions of public inappreciation. It tosses about with dreams of civil engineers driving it out of business with Prussian-like efficiency. It sulks in dejection at fancied slights from the Government. It is worrying itself sick over imagined inability and fancied uselessness during this war. Architecture needs some lusty, big voiced conviction to slap it on the back and say, "You're all right—get plenty of fresh air and exercise and have faith in yourself and, above everything, quit worrying and talking about your troubles."

The other professions, excepting the military, do not seem to be in any better case than our own. They receive a modicum of respect and a patronage limited to the necessity of their clients. The lawyer, I believe, is held in much less esteem than the architect. What the priesthood was to the wits of the Renaissance so the legal profession is in this age—synonymous with trickery and extortion. One would think that the Bar Associations would combat the prevalent opinion that to have to resort to the courts is nothing short of a calamity, and whatever the verdict, the lawyer is the only winner. The medical profession is held in higher esteem, but, on account of its power of alleviation of suffering, is regarded more or less as an eleemosynary institution. The ministry is filled with men with their stomachs empty and their minds filled with perplexities. The pedagogic fraternity is notoriously underpaid.

No; it cannot be said that architecture has been singled out by the so-called human race for studied abuse or neglect. Because we are no worse off than the others is no reason why our position in the aristocracy of the professions cannot be improved and further ennobled. The obvious and the best way, of course, is to do better and nobler work; but we believe that what, to our wonderment, Michael Angelo said of the sixteenth century, we can say with better cause of the present: "The times are unfavorable to art."

Our lives have been cast in the pleasant places of

eclecticism. Truly we have a goodly heritage—the heritage and the inspiration of a glorious time when architecture was a necessity and not a fashion. If, then, we are so bound to the past that we must look backward with Lot's wife, let us not make our calling petty and ridiculous by prostituting it to the "mode" and by making it a plaything to be exploited for the benefit of those able to pay the most, for by so doing architecture will become a pillar of salt that shall have lost its savor.

A case in point is the servile copying of varieties of styles such as the recent rage for Adam or the raptures of a dilettante architect and his ultra-fashionable client over a piece of period furniture or a mediocre ceiling ravished from thrice looted Italy. The rugged independence of Richardson, the serenity of McKim, the originality of Cram, show a nobler conception of an architecture in which the art of the past is regarded as a trust and not a treasure-trove to be looted and despoiled.

The respect with which we treat architecture will be reflected in the opinion of the laity. Respect can be augmented by understanding, and understanding can be brought about by education. The introduction of the history and philosophy of architecture into the curricula of our cultural universities and colleges and the high schools as well should be urged by the profession.

Buildings during and after construction should be signed by the architect with his insignia of membership in the Institute, thereby instructing the public and fixing the responsibility of authorship. In constructive methods within the body architectural, rather than by railing at an allied profession or by beating on the portals of an unsympathetic officialdom, may architecture be developed in order to win a larger recognition.

THOMAS E. TALLMADGE.

Chicago.

*Editors, The Architectural Forum:* In the modern rush and cry for efficiency, the architectural profession seems to be pushed one side. The public is turning to the engineer, and the architect is looked upon as a luxury.

How can a larger recognition of the profession be developed? It is no new problem. This question has been before the profession for a long time. Undoubtedly, before the war, through the activities and publicity carried on by the American Institute of Architects, the profession was beginning to receive a better recognition, but even then it was far from being appreciated.

The public still seems to look upon the architect as an artist and an impractical man. The entrance into the field of mechanical engineers, who from their very training must approach the building problem from a narrow minded point of view, was becoming more and more a source of worry to the profession, and signs of a large class of building being turned over to them, caught by their cry of efficiency first, was apparent.

Certainly the architect, by his very education, training, and experience, is better qualified to handle successfully a building operation, but the public does not appreciate this. Why?

I cannot help but feel that this condition is largely due to the manner in which architects have approached the public. They go forward with a sketch in their hand



and lay stress on their artistic ability and seem afraid some one might think they were practical. Naturally, the art side of the profession appeals to them in most cases first. It is the first taught in the schools, and the greatest stress is laid on it in the education of young men, and their administrative qualities and practical ability only begin to get their development when the actual work in their profession commences.

The war may remedy to a certain extent this situation by the fact that many architects are going to be put in places of responsibility and administrative work where the public will have a newer insight into their ability.

As the artists of to-day are showing the usefulness of their training for practical war purposes, so the field is open to the architects to show their ability to handle intricate war constructional and administrative problems which the public has heretofore thought belonged to others.

Architecture is ornamented construction and not constructed ornament! Show the public we can be practical men as well as artists.

Boston.

ARTHUR WALLACE RICE.

*Editors, The Architectural Forum:* There are no doubt many ways by which the practice of architecture might be developed so as to win a larger recognition; but at this particular time there is one way which seems to stand out and offer itself as a most promising opportunity to accomplish this end, viz., for architects to interest themselves in factories, warehouses, industrial and commercial buildings. This is a field of work so large and important that if once entered into generally by the profession, it would eventually secure a recognition far wider than it has now, and what is also important is that the practice of architecture would then develop naturally along the lines in which a large part of the people of this country are engaged. It will probably be recalled by many that there is actually a third of our entire population interested in manufacturing alone, counting the owners, employees, and their families.

It should also be pointed out that it is an unnatural thing for the architects of a nation or people to fail to take the leading part in erecting the buildings needed for the principal pursuits of the people. Architecture has always claimed the function of expressing, in at least a recognizable degree, the character of the people; and if the leading trait of character of Americans is for making things and trading with people, and if American architects leave for others the work of designing the necessary buildings for these pursuits, then the present practice of architecture is out of harmony with the spirit of the times, and consequently fails to secure the full recognition to which the profession is properly entitled.

An evidence which seems to indicate that this state of affairs prevails to a certain extent just now, is the fact that architects were not called upon at first to any important extent to assist in the great construction work for the war.

It may be that the reason why architects have not undertaken factory and industrial buildings is because they do not understand that such problems to-day usually involve opportunities for the most scientific and interesting planning, also problems of design, sometimes

grouping and landscape studies, and nearly always problems of a most important character that have to do with the health and welfare of the employees.

From a standpoint of giving valuable service there is also the opportunity of doing a lot of good for the masses of the people, and along with it the chance to take an important part in improving the standards of manufacturing and industries throughout the country.

The more one investigates this field of work, the more it reveals all the inducements apparently necessary to attract the attention of the profession; yet in order to bring about even its consideration by architects, it will be necessary to pursue a more or less persistent policy of promoting the subject.

As to the best means of securing such work, it appears that there is no very effective way outside of the personal efforts of each architect who may be in sympathy with the movement. It is almost certain that the prospective client will not seek the architect who has never done any of such work, so that if the architect wants it, he will simply have to go after it. There is everything favorable on the architect's side for attaining success, however, if he will only take advantage of it. This work belongs to the architect above all others, because his training, education, and the nature of his profession peculiarly fit him to perform the complete services required better than any other profession or calling could do.

It is also true that those factories and industrial buildings which have shown the greatest advancement and improvements in recent times are those which have been designed by architects.

At any rate, those who have already engaged in this work can say like the small boy who has taken the first plunge, "Come on in, the water's fine."

Chicago.

GEORGE C. NIMMONS.

*Editors, The Architectural Forum:* The practice of architecture can be developed and can win a larger recognition by taking larger possession of its rightful field in human society.

The profession must give the public the needed assurance that it is competent to construct soundly and economically, and that it will conduct the business of spending its clients' money wisely. This is assumed with regard to the engineer who does not have to struggle against some of the unfortunate notions that the public associates with architects. Possibly the best way to accomplish this is by state registration.

As it would be unreasonable to exclude the engineer from such a licensing plan, the architectural profession, in order to differentiate itself, must make known the value of the art of architecture to both the body and the soul of society, and must demonstrate this value in its work.

The art of architecture is either the esoteric pastime of a few, or a means by which all may be instructed and ennobled. The ready abandonment of its satisfactions in times of economic stress suggests a widespread belief that the former is true. The latter is asserted to be true, and the failure of the generality to enjoy architecture is said to be due to lack of "appreciation." This is a lame excuse. The easy accusation of the layman blinds

the profession to the real truth. The art is dumb, or what it has to say renders the layman hostile, and for these faults the responsibility is on the profession itself.

The art of architecture has for the most part served wealth. Fine buildings are created to advertise business and increase wealth or to gratify the indiscriminating pride of possession, or to please the ill or misinformed dilettante and critics. Overornate office buildings, the palaces of the rich, extravagant banking institutions, do not make a high appeal to possessors or beholders. Even in some of our universities, architects have lent themselves to the production of Roman splendors, which in imaging the concentrated power and dulled vision of the creators of this type of architecture unfortunately characterize its purchasers of the present day. Architects do not lead, but cater only. In some of our hospitals great useless columns have been introduced, each of which represents a substantial part of the endowment of another bed.

This work is carried on in secret; it is hidden from the eyes of the public. The architect, when asked to explain or justify these productions, which have a base meaning or none, or are an actual economic waste, rebels. In his ignorance of the power of his art he takes refuge in empty assertions as to the value of art and his sacred profession. Is it a wonder that the public does not look at architecture, and when it does think of it, regards it as unnecessary, costly, and meaningless?

The pity is that it is not known that this is not the best that the profession can do or is doing. Not all the rich house themselves vulgarly and ostentatiously. In constantly increasing numbers, architects are beautifully translating into vivid forms that all can understand the habitations of the responsibly powerful, who have an unobtrusive conception of their duty to society, and are building universities that are permanent testimonies of a desire to serve quietly and modestly. Architects have rendered society a vast service in the progressive perfection of many modern types of building, notably the hospital and the schoolhouse.

Because there is nothing but subservient criticism of the art, the public cannot discriminate the good from the bad or harmful work. For its success it needs the courageous damnation of the obscure and meaningless, no matter how much it cost or how permanent its form may be. Failing to know good from bad, or not daring to say what they think of the endless maladaptation of anachronistic architectural fetishes, the critics, whether in or out of the profession, take easy refuge in history and archæology as a means of acquainting the public with the sources of the architect's "inspiration." Appalled by the initiation alleged to be necessary for "appreciation," the public gives up the whole matter.

Lock up the historical pictures and all histories, and put an embargo on architects! Make them look at what is being done now. The teachers say with their mouths that architecture is the outgrowth of its own civilization. Let us believe wholly what they say faint-heartedly, and look at our civilization in which reside the meanings which we must express. We must sympathetically share its better spirit and set it down in solid structure. We must use only such forms as have meaning. We must teach the people to read these simple forms until every

one knows, without further teaching, the inherent and inseparable significance of this art. Then will civilization lose the embarrassment which it feels in the expression of the surpassing motives which now lead it.

By the million, men are pledging their lives in a cause in which they have such an universal and absolute faith as the world has never before dimly glimpsed. State after state is reconstructing its whole social organization, beginning for the first time in history with the man at the bottom, housing him in fit dwellings, in gardens, in communities of sweetness and light. Man is mounting step by step in a confidence that fair play to his fellowman and constant sacrifice for that highest good is his best life. His soul will be fortified to continue in this path if we can so share this spirit as to embody it in some degree in every building whether it serve him humbly for an humble purpose or nobly for a noble purpose; for these testimonies are a part of him now, and will thus continue to be the best part of his spirit to him and his children and his children's children.

Cease to adore and deplore the past! The industrial villages of war-time England mean more than the cathedrals. The great selfishness of the world is destroying those. The great unselfishness is erecting its own monuments in our own moment. How large a part shall we have in the spread of unselfishness, in the conduct of the battle against the selfishness on this side of the trenches? Just in the measure that we join our force to every force that is working to this end and reveal to the present the soul of the present, shall we cease to pander and really take up that service which is ours, of experiencing and giving form to the faith of man. Working with this best religion that has ever been we can free the world from the Frankenstein of Science.

If we can perform this service in any measurable degree, think you civilization will lightly consider its debt?

Boston.

WILLIAM L. MOWLL.

*Editors, The Architectural Forum:* In what manner and by what means can the practice of architecture be developed in order to win a larger recognition?

By publicity! Through this means only can anybody or anything win a larger recognition. Publicity for developing the practice of architecture does not imply similarity to the usual commodity advertising. It means tactful and dignified *constant instruction*, always interesting as well as beautifully presented, along the following lines:

#### 1. SCHOOL INSTRUCTION.

- a. Hang photographs and drawings of architectural interest on the class-room walls.
- b. Make free-hand drawing and modeling compulsory everywhere.
- c. Give illustrated lectures on architecture, preferably with the courses on mythology and history.
- d. Have the pupils visit the museums and important buildings under the guidance of competent architects.

#### 2. INDIRECT PUBLIC INSTRUCTION.

- a. Carve the architect's name on the exterior of his building, as in France.
- b. Insert illustrated, non-technical articles in the monthly magazines.
- c. Show moving pictures illustrating how the different



peoples live. Never show historic monuments without interspersing some human element of interest.

d. Associate architects with community work. Amalgamate their too numerous societies under the recognized American Institute of Architects, a representative of which is to be appointed to serve in each town council in an advisory capacity.

### 3. DIRECT PUBLIC INSTRUCTION.

a. Write articles for the daily papers describing, and during, the construction of meritorious buildings. Correct instantly any misleading statements or erroneous conclusions regarding matters pertaining to the fine arts.

b. Have all chapters of the American Institute give semi-annual public exhibitions in which works are to be shown from their inception to their completion. Water-colors, sketches, and drawings — not photographs — to predominate.

c. Spread propaganda by means of moving pictures, etc., showing interesting works of architects in engineering and decoration during their erection.

d. Give an actual demonstration of the sincerity and common sense business ability of architects and their work; omit absolutely all freakishness and "stunts."

e. Let the American Institute of Architects advertise. An excellent beginning would be a timely, tasteful, and tactful display in the daily papers throughout the country for the Fourth Liberty Loan.

HERBERT R. MAINZER.

New York.

*Editors, The Architectural Forum:* Perhaps the following sermon heads may give suggestions in answer to your question:

1. By acting habitually through the A. I. A. and its chapters; in other words, acting as a compact professional body and not as individuals.

2. By carefully selecting the officers of the A. I. A. and its chapters so that they will continue to represent the profession at large, and not a section or a faction or a group of dreamers.

3. By convincing the members of our profession that the maintenance of ethical standards is the only right road to business success.

4. By making the public believe in us because we believe in ourselves.

5. By uniting with our appreciation of beauty a thorough knowledge of practical considerations and a recognition of the constant changes in modern life.

6. By forgetting the everlasting self-seeking.

7. By such education and by such combination of the various professional specialties as will enable architects to control all building, because architects are the best fitted for such work.

8. By such interest and participation in public and quasi-public affairs as will show that architects are men of general ability and civic pride, and not merely self-interested practitioners.

9. And, last and not least, by such inspiration and thoroughness in design as will give convincing solutions and satisfactory wearing qualities; in other words, every building a monument.

Boston.

HARRY J. CARLSON.

*Editors, The Architectural Forum:* The fact that this question may be raised is sufficient evidence that architects recognize the need of an intelligent answer and that the laity cannot or will not furnish it. The solution of the problem — and it is a vital problem in peace times, but much more vital in times such as these — must be worked out by the members of the profession in terms which will mean something to the business world. It is astonishing how few men, who are not in direct touch with constructional problems or building enterprises, realize the tremendous scope of an architect's training. Professional men, business men, and the laity in general think of an architect as an artist whose knowledge is limited to making pretty pictures and drawings. They feel that by employing an architect they are evidencing good taste and indulging in a luxury. They do not recognize that as an investment the services of an efficient architect return as good a dividend as any other phase of building development.

The education of the general public is one of the first and most important steps. The status of an architect must not be ambiguous, and the value of his services must be intuitively recognized. Under the conditions existing in the profession to-day the term "architect" is not an evidence of ability. Many are now practising under this title who not only have not the necessary ability, but who are a real menace to the profession, as well as to good building construction. The layman cannot know this except at the cost of bitter experience, unless some means of differentiation is afforded him. Those whose experiences have been acquired through association with incompetent "architects" are naturally inclined to minimize the value of the services of the entire profession. Some method must be evolved to place before the public a condition which will reduce to the least degree the chances of an error in the selection of an architect. Such a result may be obtained by establishing certain legal restrictions, which will preclude the possibility of any one using the title who has not demonstrated his ability.

The licensing of the architect would, to an astonishing degree, free the profession from the incubus of the unintelligent, untrained, unfitted man who now attempts to practice.

Why should not a profession in whose charge rests the expenditure of vast funds of other people's money, whose responsibility for the enduring character of the development does not end with the final payment, whose mistakes may mean loss of life as well as money, be subjected to regulation? A rule governing the licensing of architects should not exempt any one from the necessity of an examination, not even older men of the profession whose ability is unquestioned and will always be recognized.

The public should be asked to co-operate, and architects should meet with various other business and professional and trade bodies so that all of these other organizations among the laity might get to know the ideals and the high standards for which an architect stands and have some knowledge of the exacting requirements of the profession. This would tend to turn over to architects many of the large contracts involving architectural problems which are now entrusted to en-

gineers. It would also acquaint the public with the fact that primarily the architect is an engineer. The exact status of the architect must be fully understood by the building and investing public before a large recognition can be expected.

Architects must be prepared to face big problems which are continually arising and which will arise in a far greater degree at the close of the present international conflict than any problems which have so far developed. It is only by keeping in touch with the development of the business world and by contact with men of large business experience that the "organization" end of architecture can properly keep pace with the developments of the æsthetic side.

The business end of the architect's office is an exceptionally important part. Too many offices are conducted on the basis of an adjunct to an art shop rather than a direct business proposition, and it is in a large degree due to the laxity of the methods of the architect's office that the business man feels skeptical about entrusting important work to him.

Unless architects are willing to change from slipshod methods to sound principles of real business, they may well expect to see important work which they might have, turned over to engineers. The office of the designing engineer is based on real efficiency. Pure

architecture is subordinate to "getting results." Our profession must also show some appreciation of these facts and build itself on a solid foundation of accurate information, keen business principles, and service.

Our national body, the American Institute of Architects, should be and is the natural leader in any movement to better the status of the profession at large. However much we may be disposed to criticize any restraint over individual action, however much we may deplore certain "rules" which may seem antiquated or unprogressive, we must still support whole-heartedly and vigorously the parent organization. Suspicion, doubt, and distrust must be laid aside. All must pull together or we shall pull apart. Unity of action among individual members and chapters alone will give the solid support without which the efforts of the Institute will be seriously hampered.

As architects, a few may individually gain wide recognition by virtue of special opportunities and special ability. As a profession we can gain larger recognition only by the elimination or education of the unfit, by a general knowledge on the part of the public of the requirements and abilities of the profession, and by consistent, coherent, united effort on the part of architects themselves.

Boston.

CHARLES A. WHITEMORE.



*From "Old Cottages in the Cotswold District"*

Manor Farm, an Old Cotswold House at Temple Guiting, Gloucestershire, England





## A Group of Stone Houses at St. Martins Green, Philadelphia

By HAROLD DONALDSON EBERLEIN

"**B**EAUTY is the most utilitarian asset we possess." Such is the dictum uttered, not long ago, by a manufacturer credited with a full share of shrewd practicality and known for the success that had rewarded his business undertakings. Just who it was that so tersely voiced an important truth, or just when, the writer cannot now recall, but that is quite beside the mark. The truth of the statement itself, the wide scope for its application in manifold connections, its concrete illustration in the building development of St. Martins Green, Chestnut Hill, Philadelphia, and its obvious justification in a tangible return of dollars and cents, are the facts that really count and afford food for mature reflection.

In the July number of *THE ARCHITECTURAL FORUM* were discussed the brick houses of Linden Court, a single unit in the general scheme of neigh-

borhood building. At that time it was pointed out that the groups of dwellings contiguous to St. Martins Green presented a satisfactory solution of the double problem of meeting housing needs for people of moderate or comfortable circumstances, through speculative building for tenancy, and, at the same time, of serving a coherent and comprehensive program of city planning; it was likewise pointed out that such speculative building, under the right direction, was fully "compatible both with legitimate architectural ideals and with sane neighborhood planning aims." It was furthermore noted that one controlling ownership made it possible to allow properly for the lie of the land in planning for groups of houses, and that the work was entrusted to three architects, — H. L. Duhring, Jr., of the firm of Duhring, Okie, & Ziegler, Edmund B. Gilchrist, and Robert Rodes McGoodwin, — who collaborated for the general com-



Two Views in Living Room in House at Left in Above Group

position of the grouping scheme, but enjoyed ample independence and latitude for individual interpretation each in his own groups. We now come to the several groups of stone houses, each group a significant factor of the neighborhood *ensemble*.

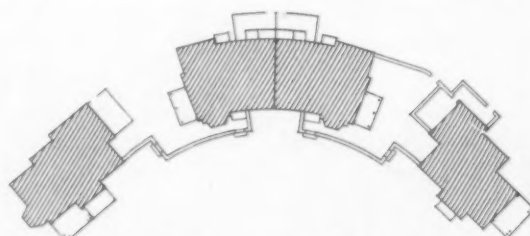
The first of these, consisting of four houses built in a quadrant, with convergent fronts — a peculiarity of arrangement that has gained the group the semi-humorous sobriquet of the "Half Moon Houses" — faces northwest on Lincoln Drive, a roadway that runs diagonally through the St. Martins Green tract. The particular bit of land upon which the quadrant houses are built was thus rendered of such shape and dimensions that no equal distribution of ground between the houses, in the usual conventional manner, was possible. The house at the north end would have had too little and the house at the south end would have had too much; had the houses been faced in a straight row, according to common practice, the lots would have been of awkward shape as well as unequal in extent. It was obviously best, therefore, to break deliberately away from all sanctions of common usage and, with such precedents in mind as Piccadilly Circus, the Royal Crescent at Bath, or some other like British prototype, set all the houses as near as might be to the eastern boundary of the plot and face them convergently in a crescent or quadrant toward Lincoln Drive, with an open space of common ground spreading out between them and the road — a feature for the occupants of all the houses to enjoy equally and a surety that the group would make

the most effectual showing. It was merely a logical application of the principle of massing units to get an effect — a device fully warranted by the result.

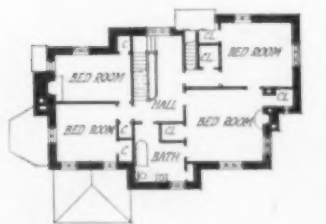
The individual kitchen yards are sufficient for all practical purposes as service and drying enclosures, but were kept down to a minimum and so disposed as not to be in conspicuous evidence, no matter from what angle the group is viewed. The composition as a whole exhibits unity of mass and style, but, as the illustrations indicate, there is enough agreeable diversity between the units of the group to give each house a separate individuality.

The style of architectural expression adopted is a modification of the Cotswold type, a style well suited to the consistent and successful use of the local building material — the native Chestnut Hill gray stone. The walls are of rough, quarry faced oblong blocks of varying lengths and thickness, all of them, however, fairly thin, and the mortar joints are raked. Door and window trims, the upper stages of the chimney stacks, and the moulded chimney caps are of the same stone dressed. The long hoods bracketed out above three of the house doors were cast in concrete and tooled to a rough surface, as it was not expedient to quarry blocks of the requisite dimensions.

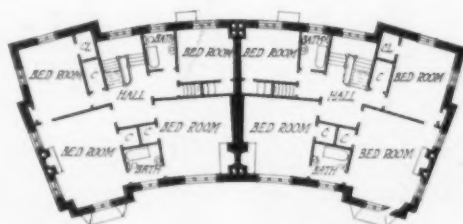
The concrete was carefully mixed for color, and tool dressing brought the surface into harmony with the contiguous stone. Close examination of the illustrations, especially the illustrations of the houses yet to be considered, will show that the native stone is susceptible of being effectively dressed into



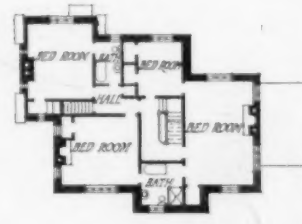
Block Plan of Quarter Circle Group



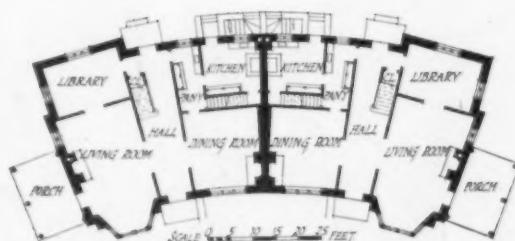
First and Second Floor Plans of House at Left



First and Second Floor Plans of Center Houses



First and Second Floor Plans of House at Right



Quarter Circle Group of Houses at St. Martins Green  
Duhring, Okie & Ziegler, Architects



mouldings both for exterior and interior use.

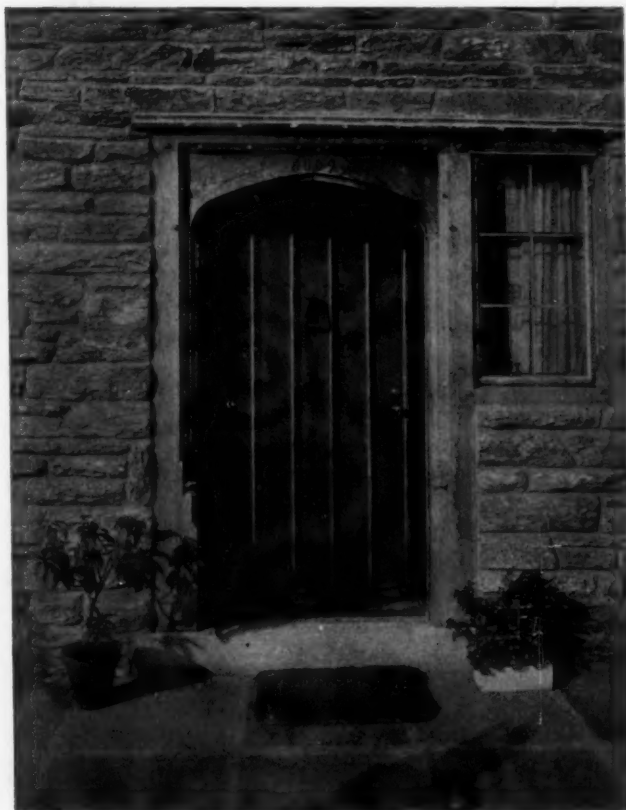
All exterior woodwork is of oak, pinned together with oaken pins, and allowed to weather to some extent before any sort of dressing was applied. The entire dressing consisted of a coat of boiled linseed oil and, in certain places, a very little stain to accelerate what coloring the weather had already begun. The fashion of all the woodwork is of the utmost simplicity and vigor, and the overlapping plank-hung porch ends are especially satisfactory in aspect. Most of the down pipes are of glazed terra cotta drain piping, while a few are of lead with lead rain-water heads cast with a simple decorative device in relief, a bit of decorative craftsmanship that might profitably be developed to a greater extent as an accessory factor of interest in our domestic architecture. The cut stone upper stages of the chimney stacks, — some of them are paneled — topped with moulded caps, afford a note of amenity that materially contributes to the comeliness and pictorial value of the design.

While the pictorial value of the composition has been carefully considered, the thoroughly practical requirements have in no way been sacrificed, for



Living Room in House of Navaho Street Group

they were the fundamentals upon which all else was based and from which the whole conception sprang. Without being large in either appearance or reality, the houses are commodious and so compactly planned that the utmost value is derived from every inch of space. Inspection of the floor plans will show that the rooms, though comparatively few in number, are of good dimensions, and that exceptionally adequate provision has been made in the matter



Detail of Entrance and Library in Navaho Street Group of Houses

Edmund B. Gilchrist, Architect

of ample closet space and large bathrooms. The irregular shapes of the rooms in the two middle houses, caused by their radial treatment, might at first seem to some an inconvenience. As a matter of fact, however, any one familiar with the same feature in eighteenth-century houses in England knows that it is not objectionable, and the experience of the occupants of the quadrant houses at St. Martins Green bears out this verdict. Indeed, the houses do even better than they promise on their face, for the expanding amplitude inside is appreciable physically as well as visually. In view of the manifest practicality of the scheme, the radial device to suit a peculiar condition must be acquitted of any charge of whimsicality that the over-conventionally minded might be inclined to prefer against it. The small window within the living-room fireplace of the north house is an echo of a local eighteenth-century precedent.

The second group consists of two houses on an irregular shaped plot on the opposite side of Lincoln Drive and partially shut off from that thoroughfare by a sunken garden, pool, and shrubbery masses, contrived as a part of the neighborhood scheme of embellishment, on a low strip of ground, the former bed of a brook, that would have been unsuitable for building purposes. One of these houses

was designed by Mr. Duhring and the other by Mr. McGoodwin, and both were faced, at different angles, to get the most agreeable exposure and view. These houses also plainly proclaim their Cotswold lineage and that both, though quite different to each other, accord so well in character, is one of numerous evidences of the unanimity with which the three architects have collaborated. The native stone has been wrought into more elaboration of moulded trims on the walls of these two houses than on the quadrant group and, inside the house by Mr. McGoodwin, the dressed stone has been used for the whole chimneypiece. Though not ordinarily employed in this manner, the working of the native stone into mouldings has proved entirely satisfactory. The fact that casement windows occur throughout both houses is an important factor in the general tone of their aspect. One especially interesting item is the treatment accorded the dormers in the house by Mr. Duhring. The sides of these dormers, instead of being shingled or slated in the usual manner, are hung with overlapping, beaded edge oaken boards in the same way as the porch ends of the quadrant houses. The terrace before each house is laid with stones of random shapes and sizes; in one case the stones are set in cement, in the other there are open earth joints grown with grass and clover.

On Navaho street, nearby and within full view of the other groups, is the third group, consisting of four dwellings designed by Mr. Gilchrist in a very pronounced Cotswold fashion, fully harmonizing with the generic style of the houses already discussed but differing from them altogether in the individual mode of interpretation pursued. They are smaller than the other houses, but though less in size they are not less in degree of charm. In the matter of material, the architect has departed from the practice, observed in the other two groups, of using only the native stone for all purposes and has introduced buff Indiana limestone for the cut trims of round headed windows, wherever they occur. Another pleasant touch of variety in the use of materials is seen in the three narrow courses of flat tiles above the house door in one case, the topmost row projecting slightly to make a drip course.

The exterior woodwork is of oak and, as in the quadrant houses, pinned together with oaken pins, the pin heads left projecting. No finish nor dressing of any kind, not even an initial coat of boiled linseed oil, has been applied: sun, wind, and rain are the sole modifiers. This treatment or, more properly speaking, lack of treatment, is quite justified physically by the experience of ancient precedent in England; visually it is fully justified



Living Room Mantel, House of Spencer Ervin, Esq.



by the present agreeable appearance of the wood which constantly improves in color with the passage of time. There is no paint to be seen anywhere on the exterior of the houses, for the casements are of metal with leaded glass; the only color variation from the gray of the stone with its occasional patches of tawny rust is in the silvered weathering of the window frames and mullions and in the slight dash of deep reddish brown in the thin tile drip courses above them.

There is a bit of subtlety in this abstention from paint and color contrast at all the window openings; the absence of such items to arrest the eye contributes to the apparent size of the house. Another bit of subtlety, which has its effect both without and within, is seen in the metal casements with their narrow leaded lines. As in the Linden Court houses, all interior woodwork and all projections have been kept refined



Hallway in House of Edward Clark III, Esq.

in scale and as flat in contour as possible, all of which tends to create an impression of space in relatively small rooms. On the outside, the fine leaded lines of the casements and the inconspicuous window details serve by contrast to emphasize the scale and vigor of the porches, with their boldly cut native stone mouldings, the chimney stacks, and other projecting masses.

In their whole presentation the four Navaho street houses, without any suggestion of mere archaeological copying, express with unusual fidelity the spirit of the Cotswold mode which the owner desired

to embody and which, as already noted, was peculiarly suited to a successful rendering in the local building material. The "paper-shell" dormers, thinly framed in oak with rough cast sides and gables, afford a happy instance of consistency with the rest of the composition. Nowhere is there any affectation.



View of Living Room in House of Edward Clark III, Esq.

Duhring, Okie & Ziegler, Architects

The construction cost of the Navaho group was 25 cents per cubic foot; the house in the second group by Mr. Duhring cost 22 cents per cubic foot and that by Mr. McGoodwin 25 cents; the quadrant houses 22 cents per cubic foot. It is quite true that houses of the same size might have been built for less money; it is true, also, that more houses of less original conception, allowing less space to each house and paying less heed to considerations of outlook and the lie of the land, might have been erected on the same area. But to have done any of these things would effectually have destroyed individuality and all the other qualities that go to make residence at St. Martins Green eminently desirable, create a waiting list when other houses of like size in the vicinity long remain idle,

and make it possible to ask a higher rental than similar houses elsewhere bring. The initial cost of construction was somewhat greater than for many other dwellings of equal extent, but all the houses are so honestly built of the most durable materials that deterioration and outlay for repairs fall far below the average in other cases. In the end, therefore, the St. Martins Green groups cost really less than the structures ordinarily erected for tenancy by the speculative builder. This quality of permanence and the character of the setting together render St. Martins Green, from a purely business point of view, a more sterling investment than a like extent of the usual speculative building and, incidentally, a justification of the dictum quoted at the outset of these remarks.



Detail of Entrance Porch

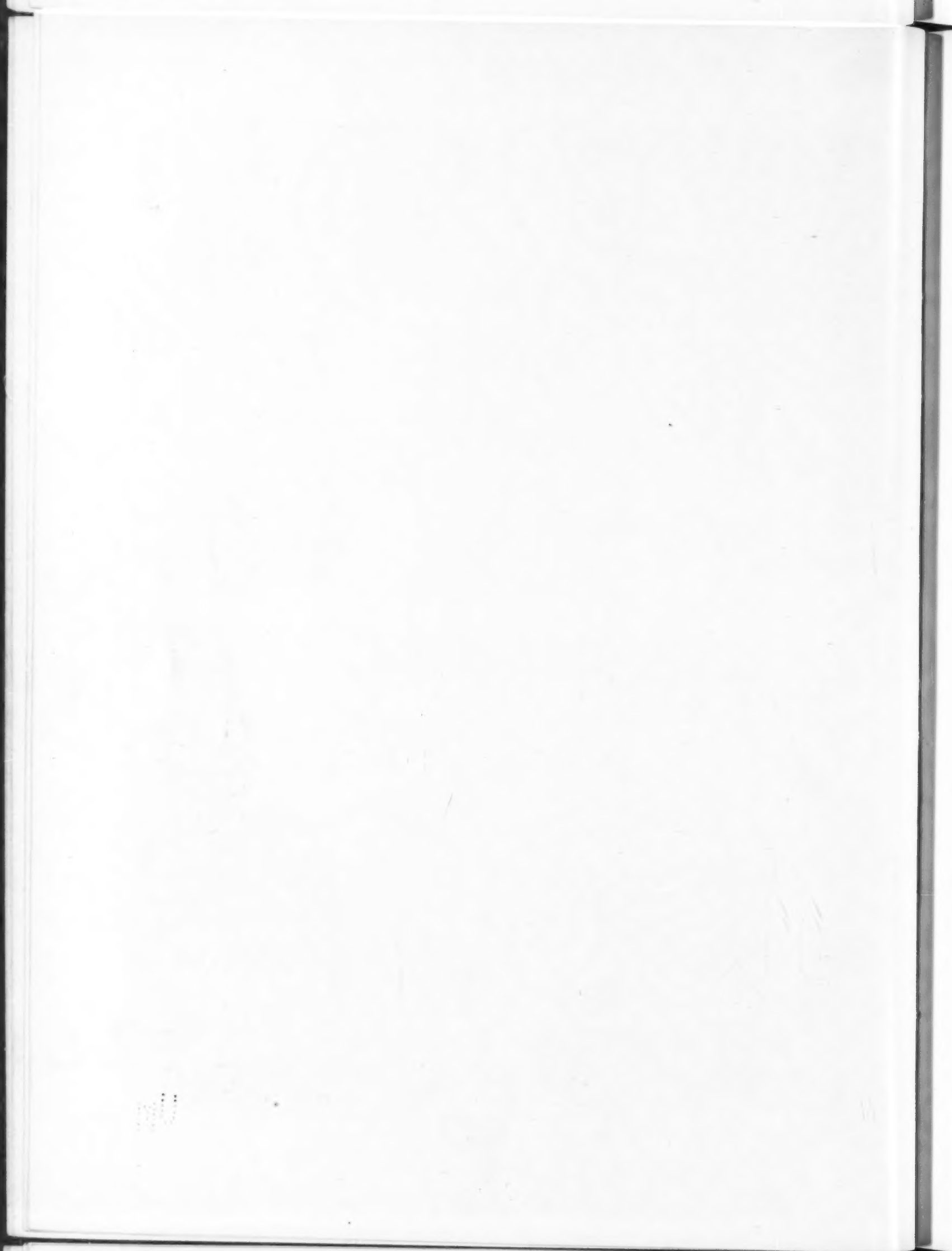
House in Stone Group on Navaho Street, St. Martins, Philadelphia  
Edmund B. Gilchrist, Architect





DETAIL OF NORTH END OF CENTER HOUSE

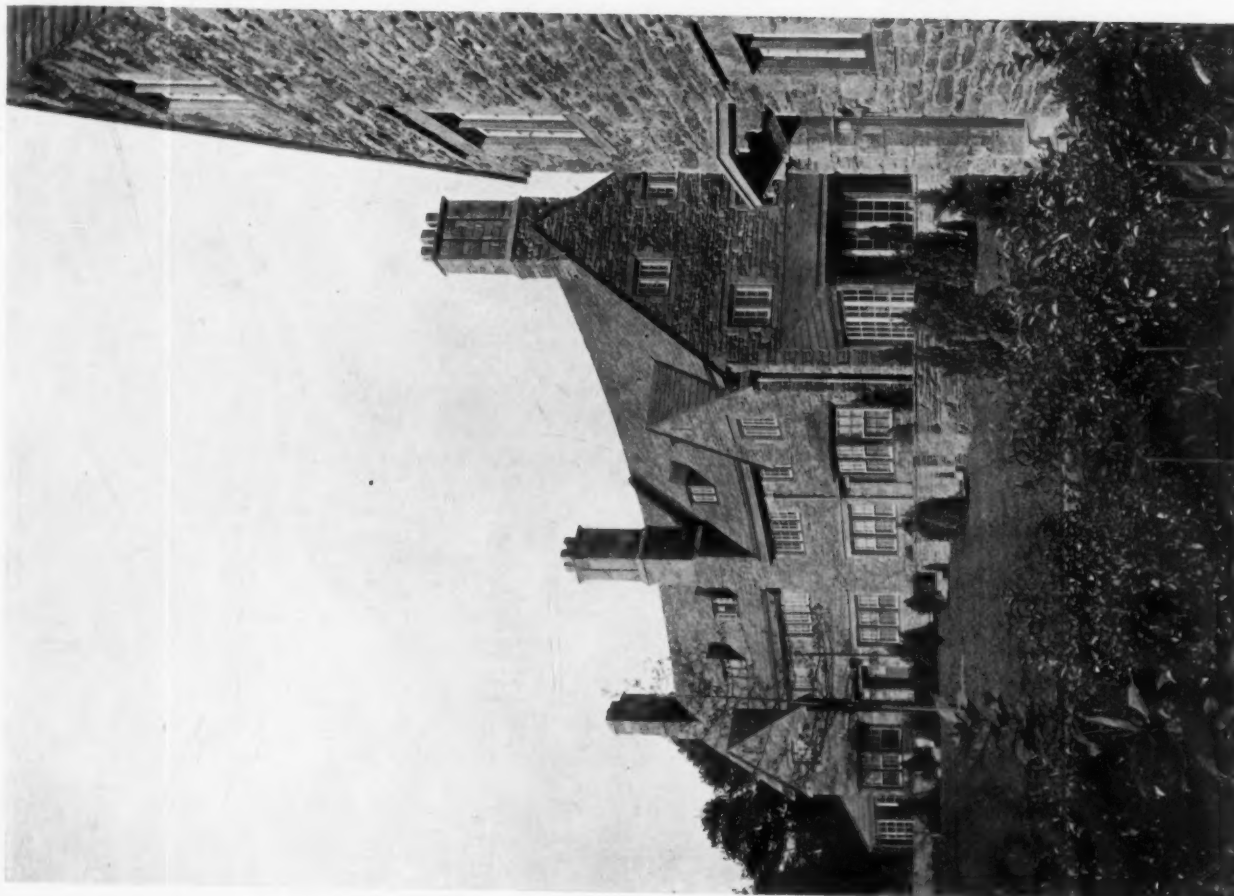
GROUP OF HOUSES AT LINCOLN DRIVE AND WILLOW GROVE AVENUE, ST MARTINS, PHILADELPHIA, PA.  
DUHRING, OKIE & ZIEGLER, ARCHITECTS







NORTH END OF NORTHERN HOUSE  
 ST. MARTINS, PHILADELPHIA, PA.  
 DUHRING, OKIE & ZIEGLER, ARCHITECTS

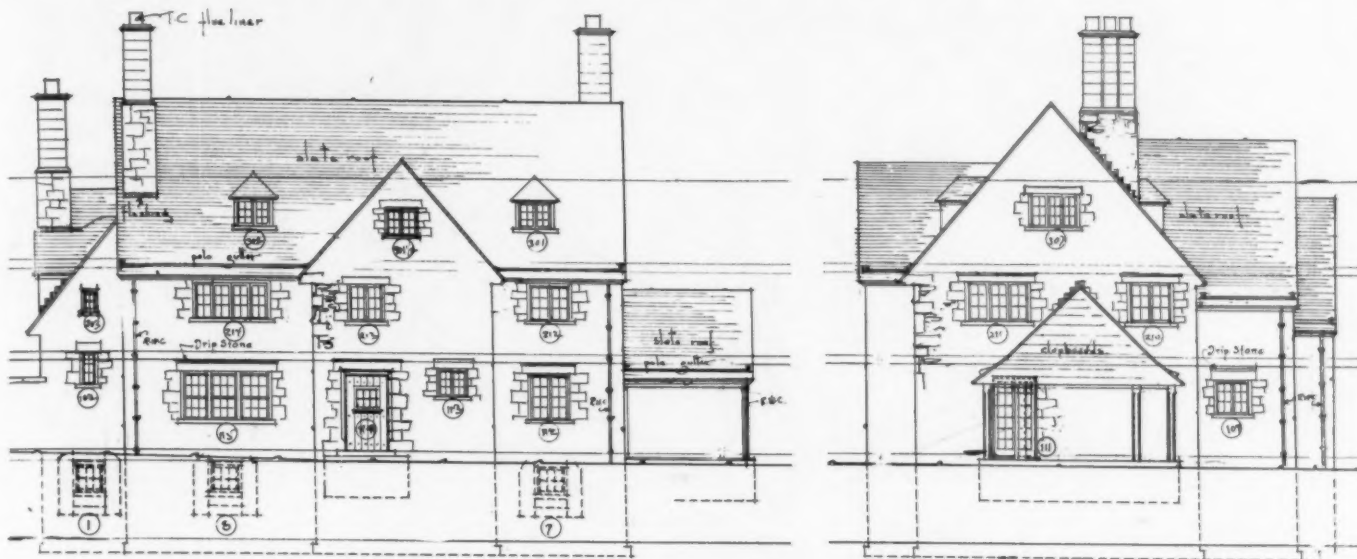


VIEW ACROSS FRONT OF CENTER HOUSE  
 GROUP OF HOUSES AT LINCOLN DRIVE AND WILLOW GROVE AVENUE, ST. MARTINS, PHILADELPHIA, PA.

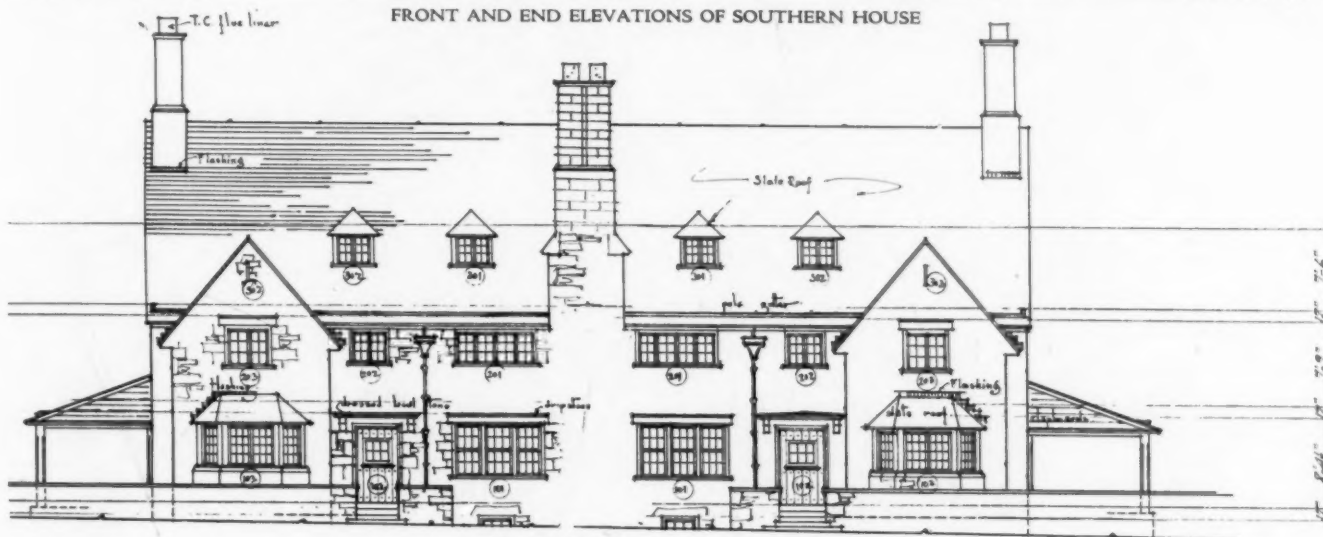
DUHRING, OKIE & ZIEGLER, ARCHITECTS

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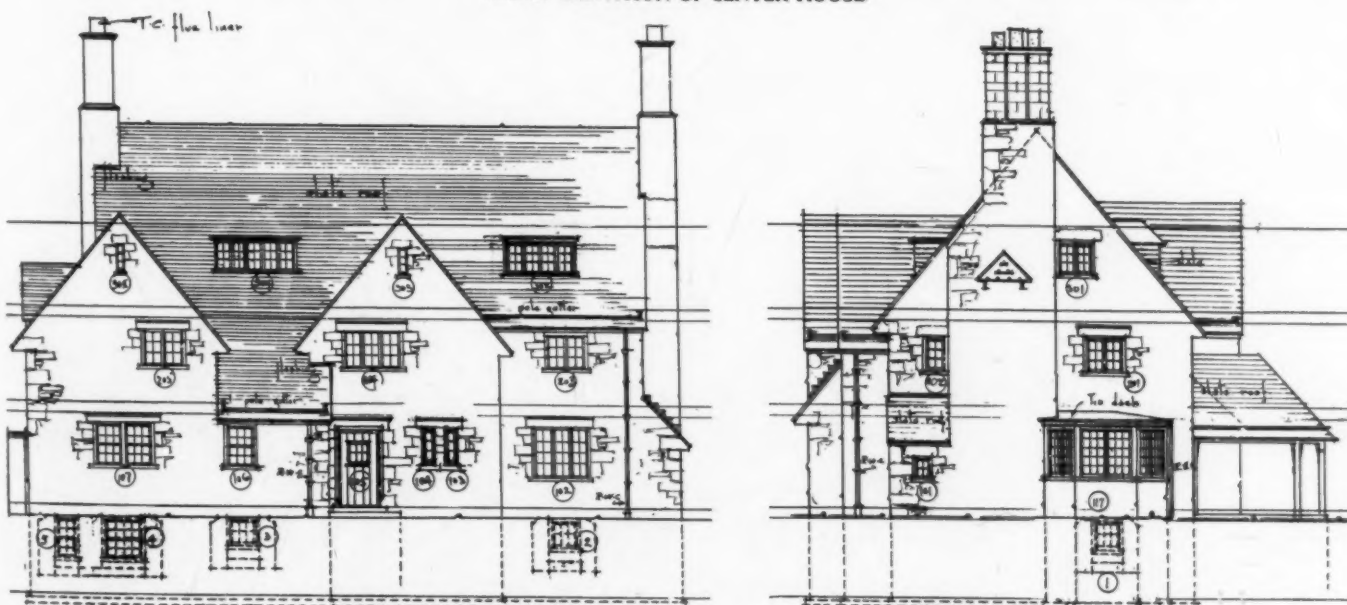




FRONT AND END ELEVATIONS OF SOUTHERN HOUSE



FRONT ELEVATION OF CENTER HOUSE



REAR AND END ELEVATIONS OF NORTHERN HOUSE

GROUP OF HOUSES AT LINCOLN DRIVE AND WILLOW GROVE AVENUE, ST. MARTINS, PHILADELPHIA, PA.

DUHRING, OKIE &amp; ZIEGLER, ARCHITECTS







NORTH END OF FRONT FACADE, CENTER HOUSE



VIEW OF SOUTHERN HOUSE FROM THE REAR

GROUP OF HOUSES AT LINCOLN DRIVE AND WILLOW GROVE AVENUE, ST. MARTINS, PHILADELPHIA, PA.

DUHRING, OKIE & ZIEGLER, ARCHITECTS

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DETAIL OF ENTRANCE SIDE OF CENTER HOUSES

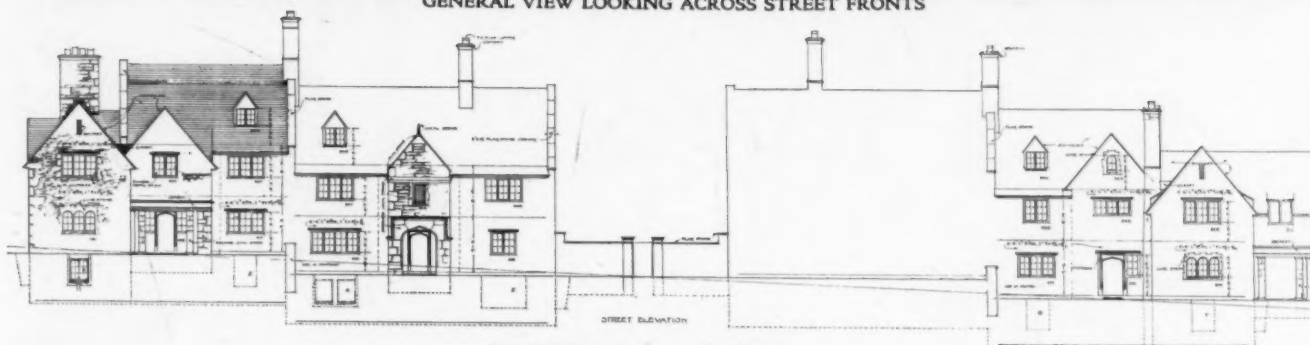
GROUP OF HOUSES ON NAVAHO STREET, ST. MARTINS, PHILADELPHIA, PA.  
EDMUND B. GILCHRIST, ARCHITECT

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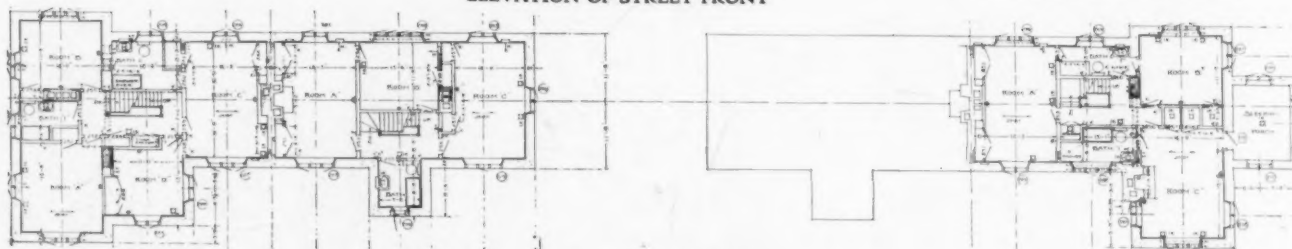




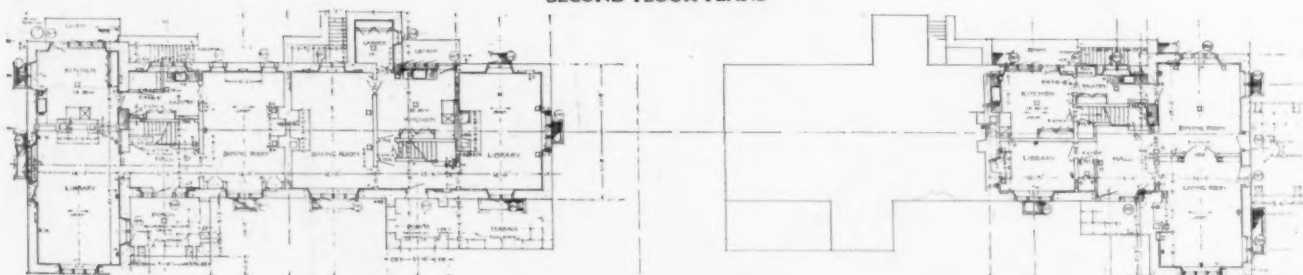
GENERAL VIEW LOOKING ACROSS STREET FRONTS



ELEVATION OF STREET FRONT



SECOND FLOOR PLANS



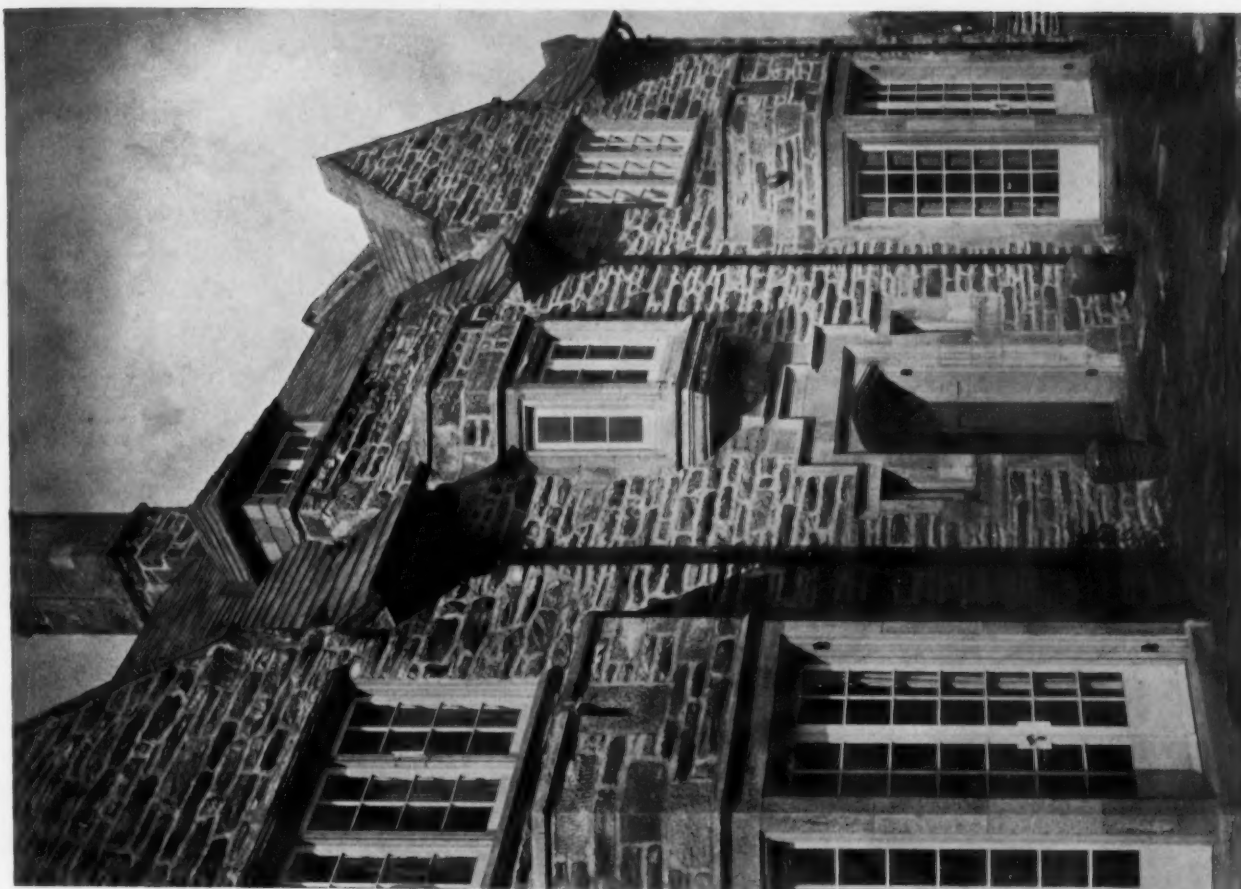
FIRST FLOOR PLANS

GROUP OF HOUSES ON NAVAHO STREET, ST. MARTINS, PHILADELPHIA, PA.

EDMUND B. GILCHRIST, ARCHITECT

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DETAIL OF GARDEN FRONT

HOUSE OF SPENCER ERVIN, ESQ., ST. MARTINS, PHILADELPHIA, PA.

ROBERT RODES MCGOODWIN, ARCHITECT



VIEW LOOKING ACROSS TERRACE

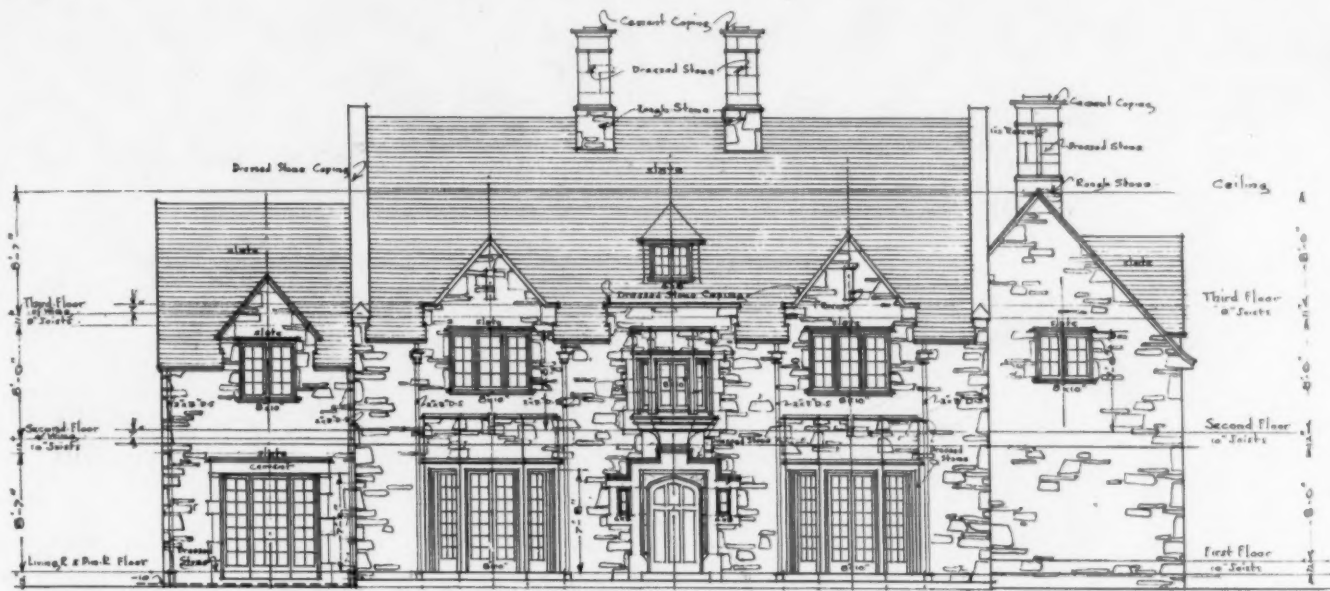
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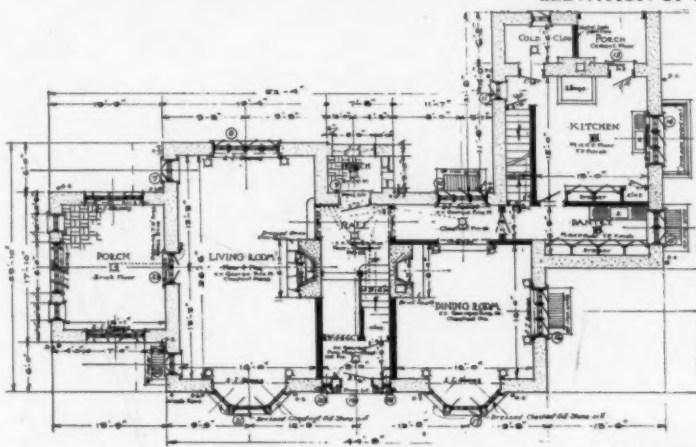
GENERAL VIEW OF ENTRANCE SIDE  
HOUSE OF SPENCER ERVIN, ESQ., ST. MARTINS, PHILADELPHIA, PA.  
ROBERT RODES MCGOODWIN, ARCHITECT



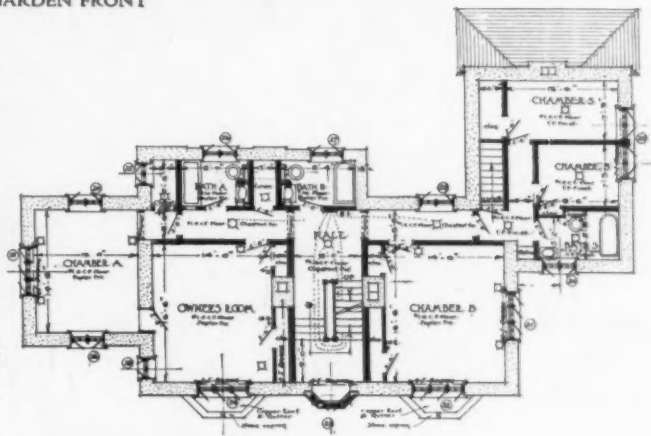
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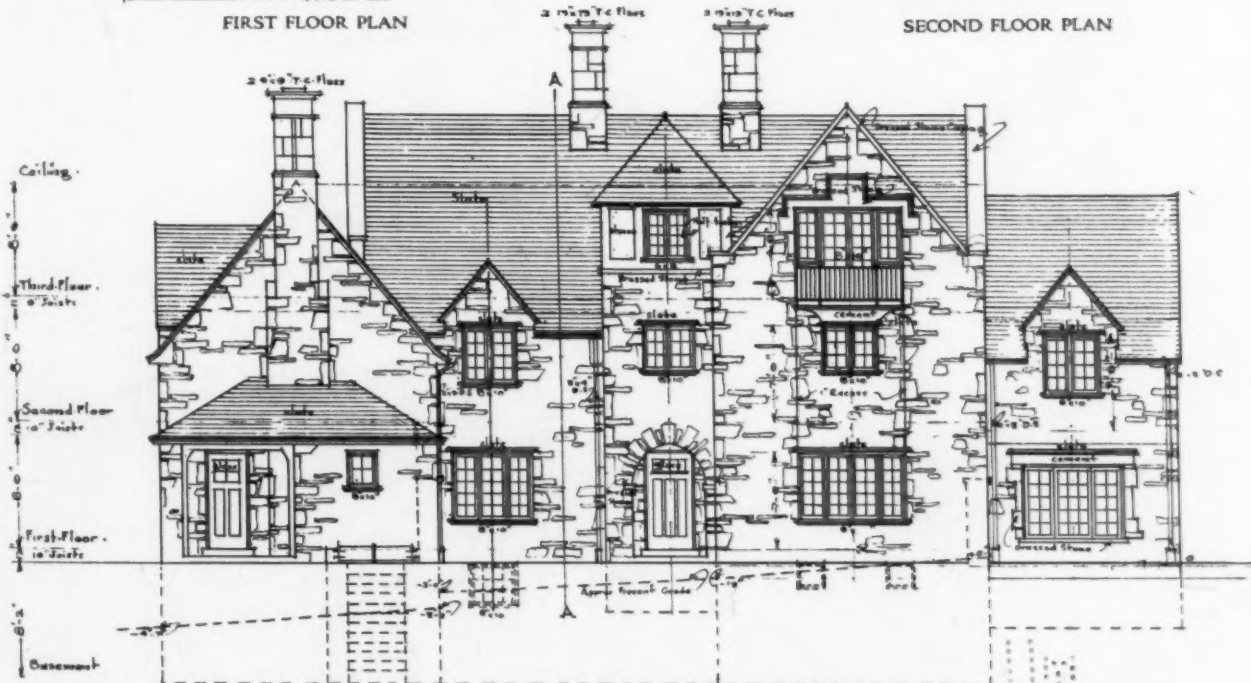
ELEVATION OF GARDEN FRONT



FIRST FLOOR PLAN



SECOND FLOOR PLAN



ELEVATION OF ENTRANCE FRONT

HOUSE OF SPENCER ERVIN, ESQ., ST. MARTINS, PHILADELPHIA, PA.

ROBERT RODES MCGOODWIN, ARCHITECT

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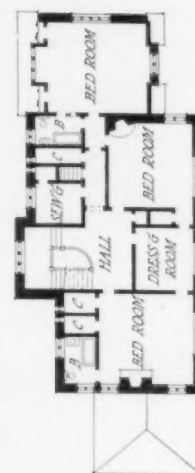




GENERAL VIEW OF ENTRANCE FRONT



DETAIL OF GARDEN FRONT



SCALE OF FEET  
0 10 20 30 40 50 60

SECOND FLOOR PLAN



FIRST FLOOR PLAN

HOUSE OF EDWARD CLARK III, ESQ., ST. MARTINS, PHILADELPHIA, PA.

DUHRING, OKIE & ZIEGLER, ARCHITECTS

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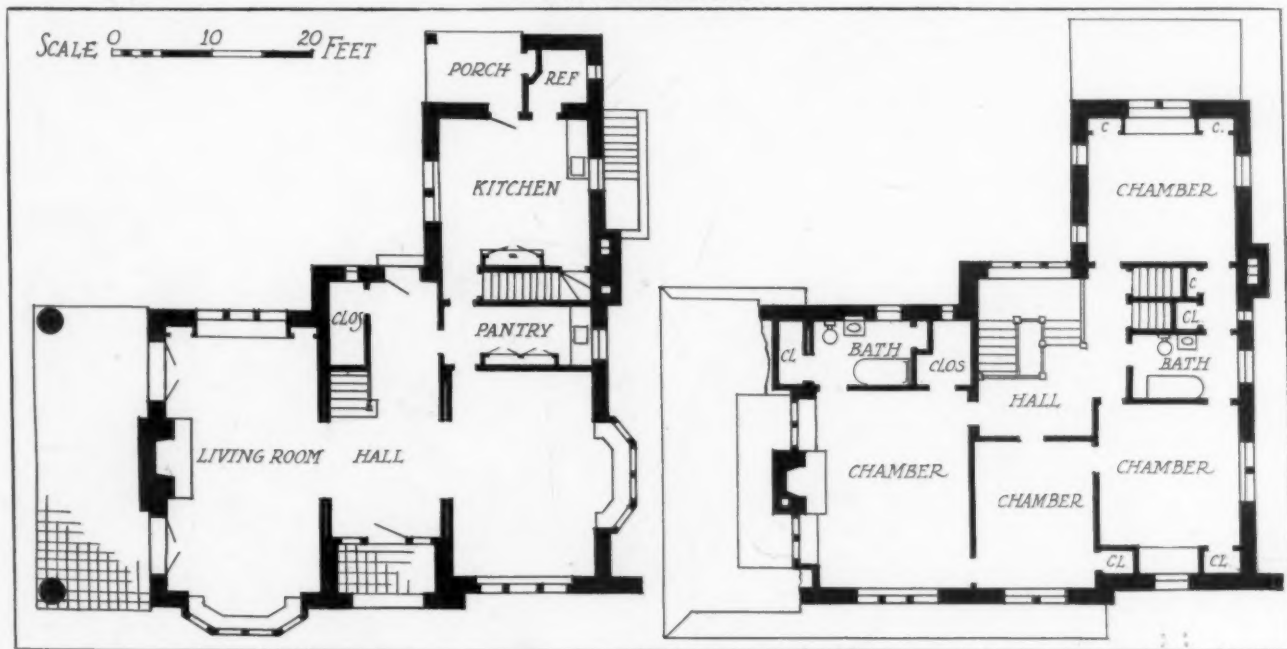
HOUSE OF EUGENE M. KAUFMAN, ESQ., GERMANTOWN, PA.  
SIMON & BASSETT, ARCHITECTS



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DETAIL OF PORCH END



FIRST FLOOR PLAN

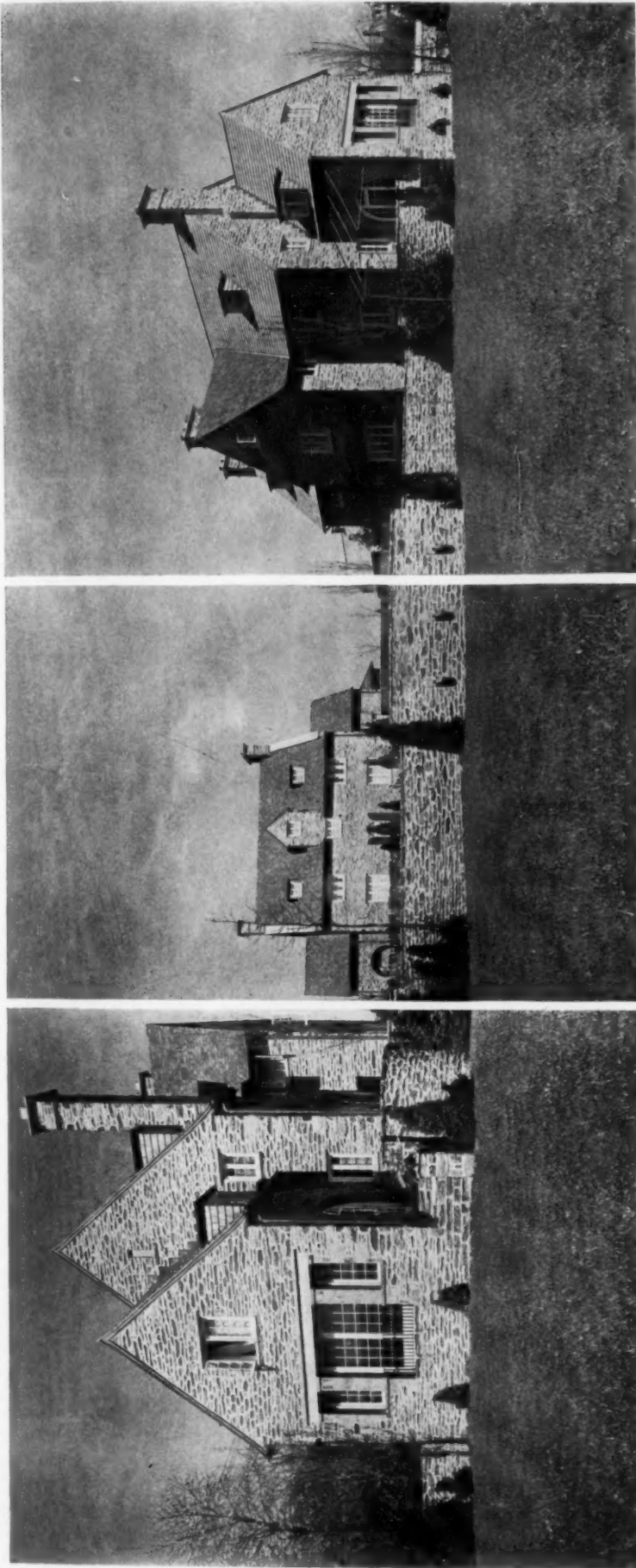
SECOND FLOOR PLAN

HOUSE OF EUGENE M. KAUFMAN, ESQ., GERMANTOWN, PA.

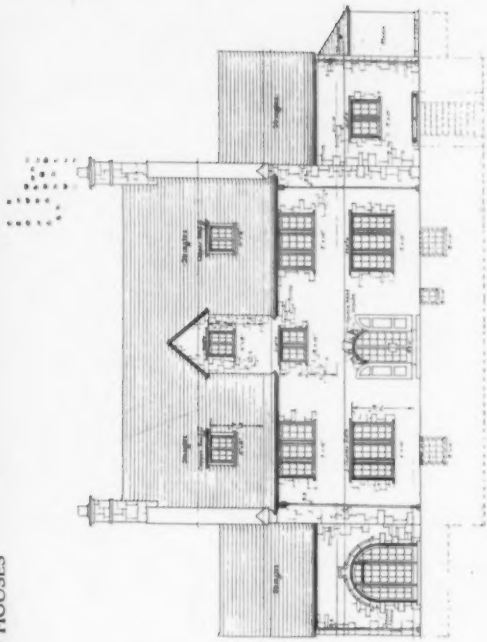
SIMON &amp; BASSETT, ARCHITECTS

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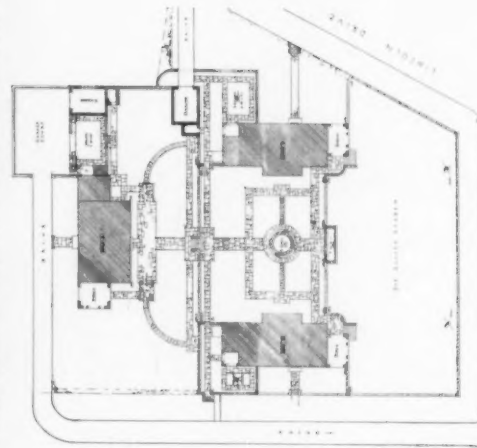




GENERAL VIEW FROM BELOW TERRACE SHOWING GROUPING OF HOUSES



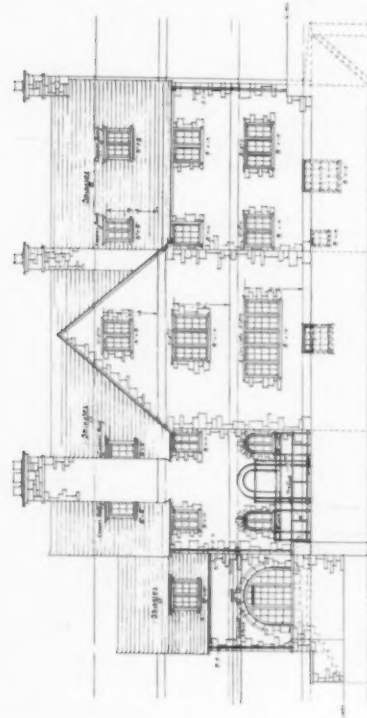
GARDEN ELEVATION OF CENTER HOUSE



PLOT PLAN OF GROUP

GROUP OF HOUSES AT ST. MARTINS, PHILADELPHIA, PA.

ROBERT RODES MCGOODWIN, ARCHITECT



GARDEN ELEVATION OF END HOUSES

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GARDEN FRONT OF END HOUSES



ENTRANCE FRONT OF END HOUSES

GROUP OF HOUSES AT ST. MARTINS, PHILADELPHIA, PA.

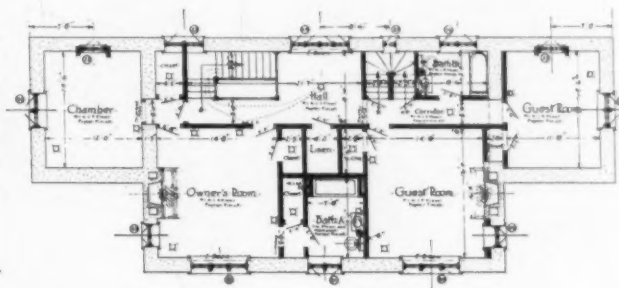
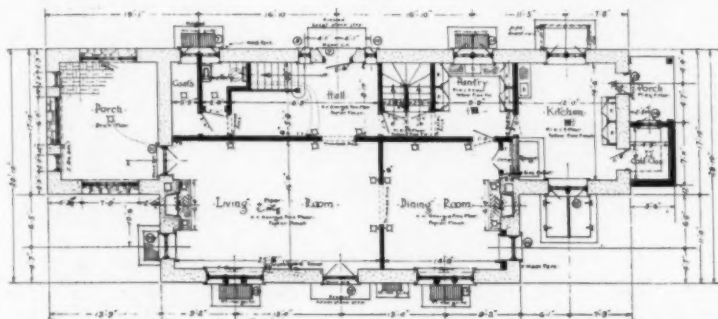
ROBERT RODES MCGOODWIN, ARCHITECT



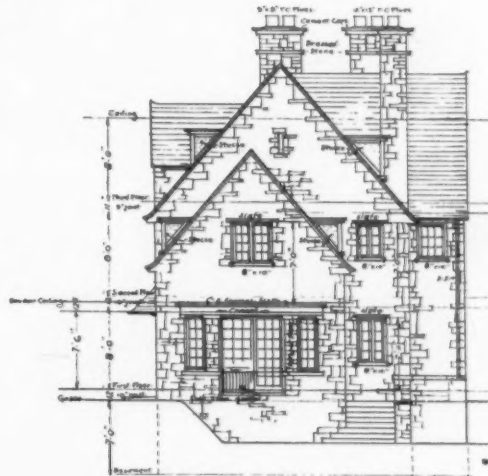
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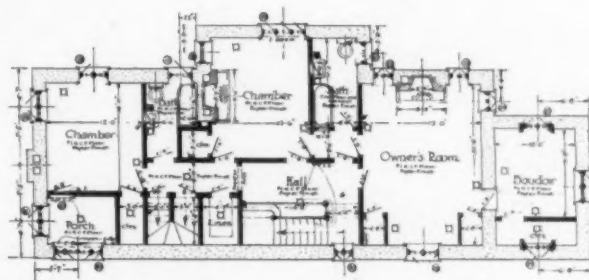
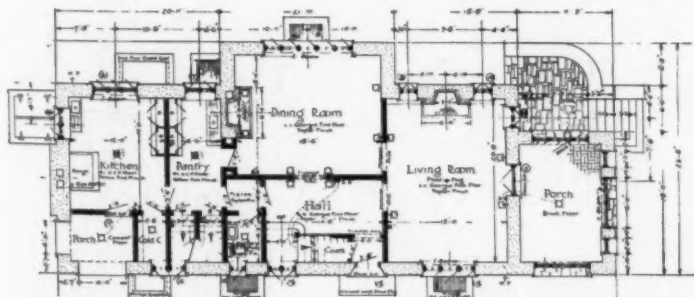
ELEVATIONS OF ENTRANCE FRONT AND END CENTER HOUSE



FIRST AND SECOND FLOOR PLANS, CENTER HOUSE



ELEVATIONS OF ENTRANCE FRONT AND END, END HOUSES



FIRST AND SECOND FLOOR PLANS, END HOUSES

GROUP OF HOUSES AT ST. MARTINS, PHILADELPHIA, PA.

ROBERT RODES MCGOODWIN, ARCHITECT

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ENTRANCE SIDE OF CENTER HOUSE



VIEW OF END AND GARDEN FRONT OF CENTER HOUSE  
GROUP OF HOUSES AT ST. MARTINS, PHILADELPHIA, PA.  
ROBERT RODES MCGOODWIN, ARCHITECT

11



## A Group of Houses on Willow Grove Avenue, St. Martins, Philadelphia

ROBERT RODES MCGOODWIN, ARCHITECT

By CHARLES Z. KLAUDER

WE know the design of dwellings in this country is steadily improving. Yet an architect, as he looks about him, seldom finds an object of delight. Imagine my pleasure, therefore, when, upon wandering the other day not far from my home, I came upon the group of houses on Willow Grove avenue. My surprise was the greater because only two or three years ago all this land I knew as a quite undeveloped region. Nor was I surprised to learn that these houses were the work of so talented an architect as Mr. McGoodwin.

The neighborhood has been transformed by the building of houses in attractive groupings, all designed by three architects. That there is between the work of these architects a similarity, it is as useless to deny as to admit that there is anything in common with the mediocre dwellings of the vicinity. The houses illustrated here and on Plates 61-64 especially appealed to me.

The endeavor has been to make the best use of a comparatively small piece of land by attractively grouping three houses upon

it, — one as a center and two flanking it at right angles. The result has been three successful houses instead of one. Each complements the other; each has an equally desirable outlook; the terrain of each is exactly suited to its purpose, that of giving a good setting to its particular house. The terrace between the houses, for example, is just high enough to set

off the group and to awaken one's curiosity. Who could refrain from ascending it to look for more?

The flanking buildings are duplicates in plan, though, of course, reversed. They, as well as the center building, are designed with exceeding skill — the skill that produces good proportions, an excellent arrangement of parts of the mass, and, withal, an unusual degree of dignity and repose. The houses at the side are freer in their design than their more balanced and formal companion between. In the center house is seen a commanding symmetry and a high degree of exquisite simplicity. The expanse of wall surface, especially between the first and second story windows; the closeness of the latter to the eaves;



Detail of an Entrance Doorway



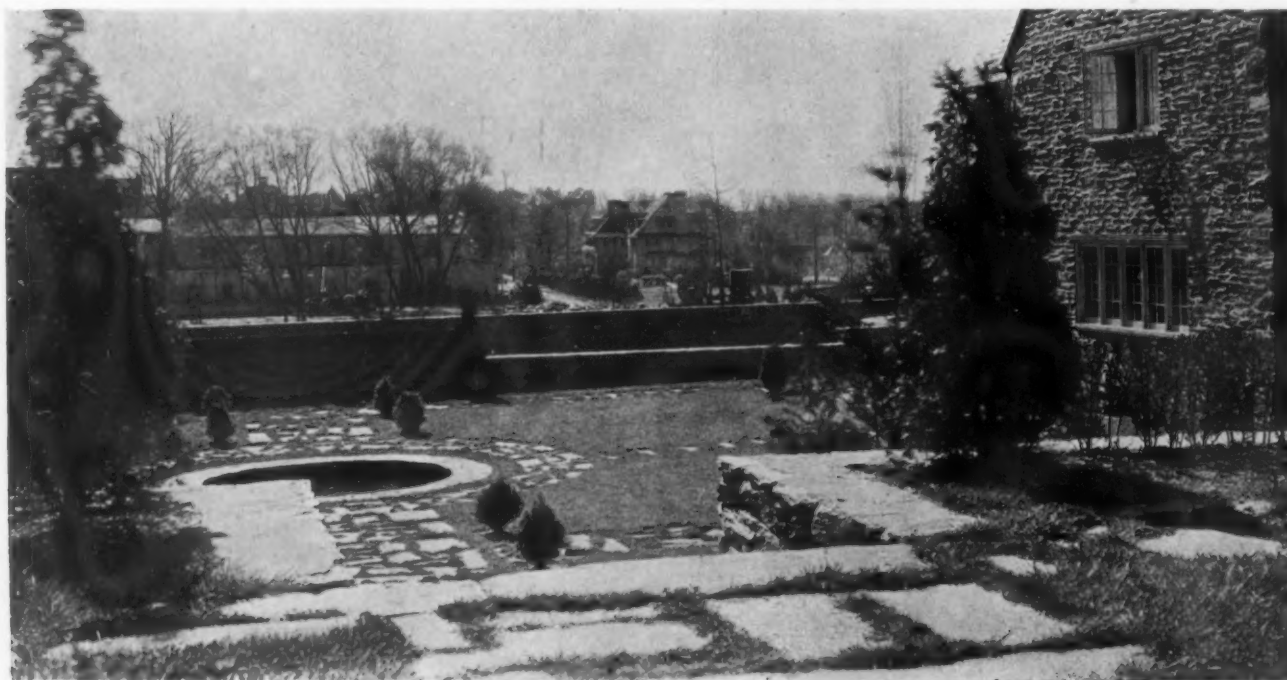


View from Lawn of Center House Showing Garage and Service Yard of End House

the carefully considered roof projection and curving upward of the ridges as they end at the gables; the use of the local stone, simply dressed, where a foreign stone of smooth face would surely have produced a jarring note — well studied refinements such as these cannot but arouse the enthusiasm of designers. Here is the work of one who has considered every detail with a constantly active mind, but whose judgment has ever imposed restraint,

and whose artistic impulses are held firmly in reserve, creating beauty of enduring order.

The present group is but another sign of the advancing strides our domestic architecture has made during the last fifteen — even ten — years. In contemplating it, one cannot but imagine, if the past rate of progress is kept up for the next decade and the next, what superb creations will then be the houses we live in.



View of Garden from Terrace of Center House

Robert Rodes McGoodwin, Architect



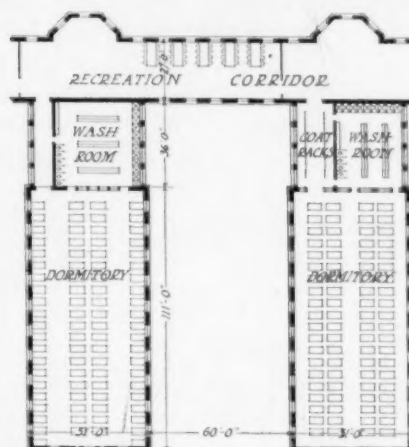
Perspective Sketch of Proposed Reformatory at Occoquan, Va. Alfred Hopkins, Architect

## Prisons and Prison Building

By ALFRED HOPKINS

### IV. DORMITORIES

IT IS perhaps fair to say that until very recently the dormitory has been in disrepute, but largely through lack of a clear understanding of the principles of discipline necessary for its proper control. These principles are all contained in the one word "supervision," which must at all times be sufficient and continuous. Housing the men in dormitories has many advantages, chief among which is economy. The difference between the initial cost in structure of caring for 100 men in one large room, and in 100 separate rooms each with wash basin and toilet as is now practically demanded by the custom in New York State, is very considerable. The dormitory also provides a somewhat greater floor area and a very much greater volume in cubic feet of air space per man. The minimum cell approved by the New York State Prison Commission is 5 feet by 7 feet by 8 feet in ceiling height. This provides for each inmate 35 square feet

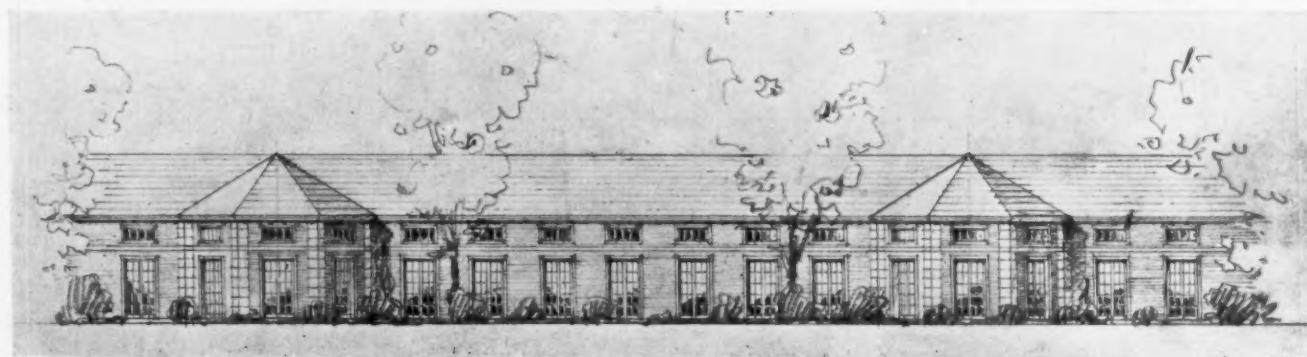


Plan of Dormitories  
Reformatory at Occoquan, Va.

of floor area and 280 cubic feet of air space. In the plans of the dormitory shown for Occoquan Prison the floor area is 40 square feet per man — not a very large increase — but the air space is 1,550 cubic feet per man, — a very considerable one. In floor area the dormitory may have little advantage over the cell block, but in cubic contents it has a very decided advantage; likewise in cost and in simplicity of construction it has many points in its favor. It is a building which furthermore can very readily be built by the inmates themselves.

All these advantages are thrown to the winds, however, if proper supervision and discipline in the dormitory are not maintained. Too many dormitories have been tried out experimentally in a half hearted way, with such unsatisfactory results as to discourage their further use.

It has been left to Mr. W. H. Whittaker, superintendent of the prison at Occoquan, Va., and Mr. John Joy Edson of his board, to develop the dormi-



Elevation of Recreation Corridor toward Garden Court, Reformatory at Occoquan, Va. Alfred Hopkins, Architect



Temporary Shacks at Occoquan Reformatory which have been built some five or six years and in effective use as prison dormitories during that time

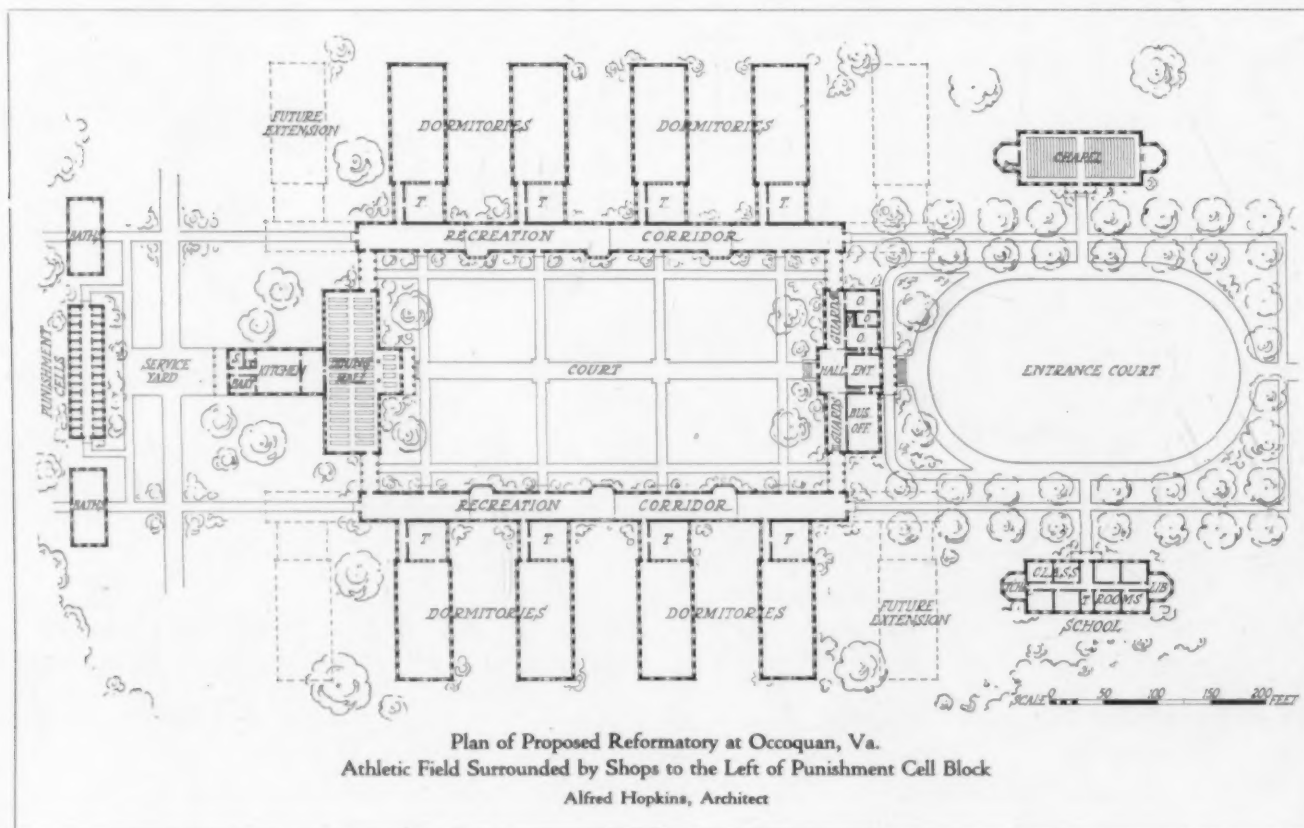
tory and to prove beyond peradventure that it can be made entirely satisfactory as a means of housing the criminal offender, and the success attained there is because the supervision and discipline of the dormitory are constantly maintained. Two guards are on duty all night in the dormitories for 200 men, one guard in the dormitories for 100 men. The guard, wearing rubber shoes, patrols his beat throughout the night as methodically as the city policeman. This quiet, continual, and certain movement of the guard among the inmates is very necessary for discipline and practically does away with the abuses which have given the dormitory its bad name. At Occoquan the dormitories are merely wooden shacks with no protection at the windows. The inmates have a freedom which has been almost unknown

before, and the number of escapes is so insignificant that the question of the fortification of the new institution is a matter of keen controversy among the board, some members maintaining that it should be entirely without bars—a fine thought.

In the freedom at Occoquan, which is largely contributed by the dormitory, there is an element not to be found in cell block housing, and that is the possibility of detecting the inclination of a man who wants to escape before he takes any definite steps to do so, for within four or five days after his admission to the institution it is possible to discover by his actions whether he can be

trusted or not.

The author presents here some tentative sketches which were made for the new prison at Occoquan, Va., and this is to him a very unusual and a very interesting solution of the prison problem. Occoquan now has about 750 prisoners all housed in one-story shacks, without any enclosing wall and with no jail protection whatsoever. While these quarters as originally constructed were considered only temporary measures, yet they have been so successful that it is the commission's desire to construct the new prison on the general principles of the old. The new plan therefore contemplates housing all the men in dormitories and makes these dormitories one story in height—a particularly sensible idea for a mild climate like that of Virginia. This is an entirely new

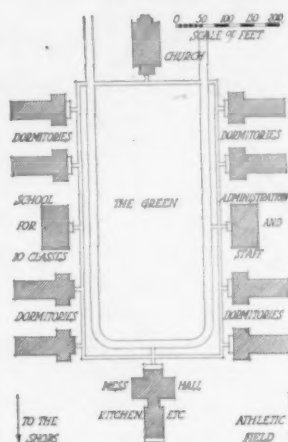






Tentative Scheme for a Reformatory for the State of New Jersey  
Alfred Hopkins, Architect

The general scheme proposes two groups of buildings, —one the Administrative Group and the other the Industrial Group. The Administrative Group would contain the administrative offices, the reception building, the observation cells, and accommodations for those prisoners who could not be trusted with the liberties permitted in the Industrial Group. The plan presented shows the Industrial Group, which is a series of units placed around a village green with the auditorium in the form of a New



Plot Plan of Industrial Group

thought, but the more the author worked on it the more convinced he became that it was the right one.

The plan follows out the idea of the connecting corridor which has already been dwelt on at length, but here the connecting corridor is made 30 feet wide and is developed into a recreation space for the men, divided into four compartments by glass partitions so that supervision may be had at all times throughout its entire length. The dormitories are laid out for 80 men, although the number will probably be increased to 100. Between the dormitory and the recreation corridor are the lavatories, toilets, and showers, accessible from both divisions. The men are not allowed in the dormitories until the retiring hour, so that there is no occasion for the continued supervision of the dormitory and the recreation corridor at the same time. If this were necessary, there would be a disadvantage in the location of the washroom between them which would make such supervision difficult.

The Administration Building in the center will have on the first floor the general business offices and a guards' corridor which will be used for visitors who come to see the inmates, and on the second floor the guards' rooms. The prisoners will be received in the basement, all of which is well above ground, where the usual series of rooms for this purpose will be provided. As the life of the inmate at Occoquan is so free it was the thought of the commission to have the chapel and the school building well in front of the main institution and separated from it, and there will be no difficulty whatever with this arrangement. To the rear of the main court is the large mess hall with the guards' dining room in the front and the serving room,

England church\* at one end and the refectory at the other. The individual units are placed between, with the officers' quarters on one side of the central axis and the school building on the other. Each unit would provide accommodations for 40 inmates with a recreation room and accommodations for one officer who would have charge of the building. In this instance the structures were to be of wood, the only protection being mesh grilles at the windows, and in some of the cottages it was proposed to omit these.

kitchen, and bakery at the rear. Behind the refectory and joining the athletic ground are the punishment cells for incorrigible prisoners and others who need discipline. These are very high cells with ventilation at the top. The prisoner will be unable to see out the window, but the cells are intentionally placed where he will be cognizant of the freedom of the men at their games on the outside.

It is the intention to have all the buildings open to the roof, so that there will be no place of concealment anywhere. This gives splendid cubage which in the dormitory amounts to 1,555 cubic feet per man. Ventilators placed in the roofs will remain open all the year around, and while it may take a little more coal for heating during the winter months, the difference will be more than made up in the health of the men.

It will be noted that the lavatories which connect the dormitories to the recreation corridor have flat roofs and are lighted overhead by skylights. These will be operated on worm gears so that excellent ventilation will be had there at all times. The low roof of the lavatories permits windows to be placed above it not only in the end of the dormitories, but in the side of the recreation corridor as well, so that this corridor has cross ventilation at the top throughout its whole length of 448 feet. In fact, the principal thing to be desired in any prison is adequate ventilation and abolition of the depressing prison odor. This plan has been designed for fresh air. There will be no prison odor here, nor is there the slightest trace of it at the Westchester Penitentiary.

Another very important and attractive feature of the plan is its flexibility with regard to possible future extension. The dormitories can be increased

in length almost indefinitely, but better than this, additional dormitories may be added both at the front and at the rear, without in any way affecting the architectural quality of the plan. In the dormitory each prisoner will have a cot, a chair at the foot of his bed, and a table at the head of it, this latter to contain drawers for his clothes and a shelf at the bottom for shoes, etc.

The buildings are to be placed in a well wooded part of the property and are to be built of the brick which the inmates make themselves. While the drawings are only tentative ones and need much further study to perfect the quality of the architecture, yet it is thought that this general scheme is well worth careful consideration and that in the light of our present penology the extended prison plan has here found its solution, whether the offender is to be housed in separate rooms or in the general dormitory.

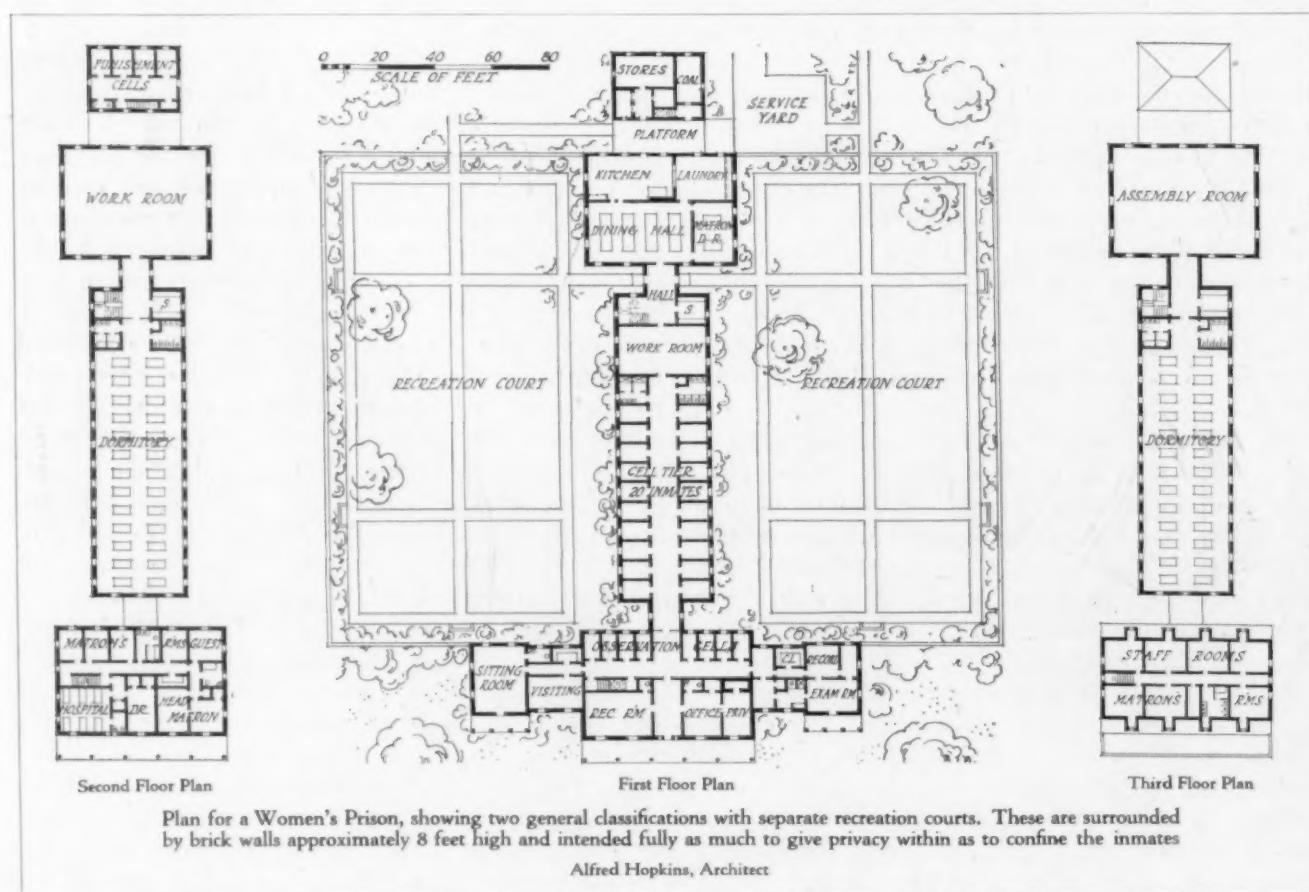
### V. IMPORTANCE OF GOOD ARCHITECTURE

A very important phase of prison building which has scarcely received any attention whatsoever is its architecture. The prison inmate is much more susceptible to the influence of the visual aspect of things than is generally supposed, and the evidence of this interest which he has for agreeable surroundings is brought out on every hand. A warden tells this story: For a long time he had difficulty in get-

ting men to work in the vegetable garden. He finally hit upon the idea of planting flowers there, as well as vegetables, and said that since the flowers had been planted he not only had no trouble in getting men to work in the garden, but there was actual competition among them to see who should be detailed to work there. If an impulse for good can be created in the mind of the criminal offender by the sight of flowers, is not the appearance of the institution to which he has been committed a thing to be taken into serious consideration?

In many of the prisons it is the custom, and a very wise one, for the authorities to permit the men to decorate their rooms. Where such privileges are given they are always appreciated, and you will see that in such institutions the great majority of cells have been adorned with photographs and pictures, and with growing plants and with vases of flowers, and not infrequently even with curtains and hangings and bedspreads, and things which one would look for more in the feminine impulse for interior decoration than in the masculine. At the State Prison at Jackson, Mich., there are some 500 canaries belonging to a prison population of less than double that number.

That the prison should have a definite architectural expression goes without saying. Indeed, it should be beautiful architecture, and the buildings should be planted and finely treated from the point





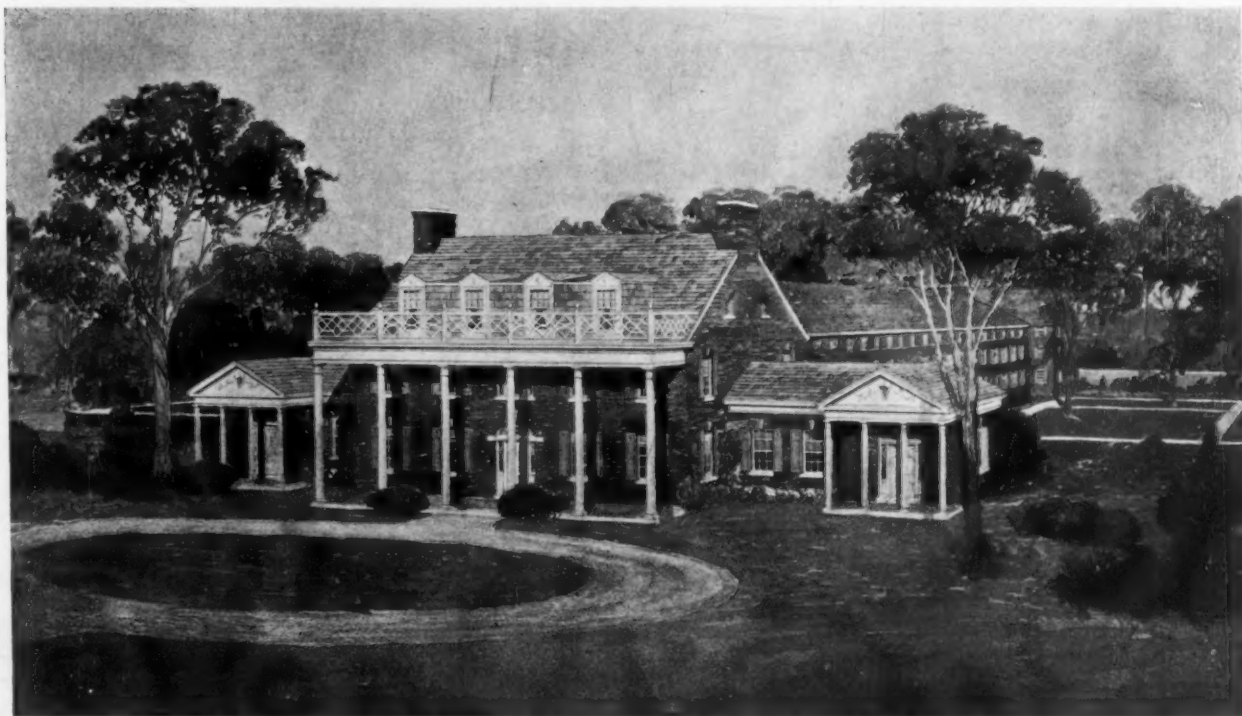
of view of the landscape architect. A satisfactory aid to the accomplishment of this is that there is always sufficient labor to keep the grounds and buildings in perfect condition.

There is not the slightest doubt but that agreeable surroundings have a very decided influence over not only the prison inmates, but the wardens and keepers as well, and the architect should bear this in mind from the very first inception of his plan. The possibilities of the extended prison group are almost limitless with regard to pleasing architectural courts and corners where plants and flowers may be grown, and with this idea of not only the possibility but the absolute necessity of fine architecture for the prison the author ventures to close with a quotation from his recent address before the Wardens' Meeting of the American Prison Association:

"You practical men may think that I have laid entirely too much stress on the artistic side of prison building, but you know better than I that the thing which is to work regeneration of the men you have subordinate to your will and discipline is influence. Proper influence is what will cure your man if you can find it for him, and you know better than I what the

influence of environment has meant in that man's life—that it has been perhaps the vital thing to bring him where you have come to know him; and since he has been sent to prison to pay the penalty which our laws prescribe, who shall say that buildings free from the reproach of the usual gloomy and oppressive prison architecture are not a thing to be desired?

"One of the architectural tenets of my student days was that a building to be good architecture should look its purpose. This expression of fitness is sometimes difficult to obtain in stone and mortar; but even now the thought is a good one, and if our penology demands that the spirit of the offender be crushed beneath ponderous walls and prison barred windows, then the old system of prison design should prevail. If, on the other hand, better results are had by putting some brightness into the prisoner's life, let us cut out root and branch the old system and erect buildings that in their appearance will not seem to emphasize but will minimize the ignominy of the prison sentence, and will not proclaim to the outside world that here shall dwell the transgressor, and that it has been written his way shall be hard."



Perspective Showing Exterior Design for a Women's Prison, plans for which are shown on the page opposite. It is needless to say that attractive architecture is quite as necessary for the women's prison as for the men's

Alfred Hopkins, Architect



## Notes on the Fifty-First Convention of the American Institute of Architects

Of particular interest are the proceedings of the Fifty-first Annual Convention of the American Institute of Architects, held in Philadelphia, April 24, 25, and 26, 1918. First, because of the reflection among the delegates of present war conditions which are vitally affecting the practice of architecture; and, second, because of the constructive manner with which problems before the profession were attacked and solved. The departure from the custom of holding the convention in Washington was due to the war congestion in that city, and in selecting Philadelphia the Board of Directors provided an excellent opportunity for many architects to become familiar with the group of Colonial buildings which have been restored and preserved to the city and nation largely through the efforts of the Philadelphia Chapter. It was also the first convention held at the new date in accordance with the change made at the previous convention.

The action of the delegates centered largely on further development of the profession's ability to serve ever widening interests, and to promote such means as will insure a better understanding of architecture and the functions of architectural practice among laymen and the officials of the Government.

The convention was opened by President John Lawrence Mauran, who in his address reviewed the activities of the Institute in aiding the Government in its emergency building program for war purposes — work which was accomplished under severe handicaps because of a general lack of understanding of architects' abilities and a marked aversion on the part of officials to co-operate. In spite of these discouraging conditions, the work of the Institute and its officers looms large and embraces valuable suggestion and guidance to the Navy Department, Council of National Defense, Signal Corps, and other branches of the Government. If the tangible results are not large, it is because of failure on the part of the Government to make use of the talent and service at its disposal, and not because of disinterest on the part of the Institute.

Among the reports tendered the convention, those covering registration of architects, advertising, and the signing of buildings received extended consideration, and the action of the convention with reference to them is indicative of the constructive reasoning, influenced by present-day conditions that characterized the work of the delegates.

The Institute at its previous convention had stated that it neither advocated nor opposed the regulation of the practice of architecture by law, considering that such legislation was a matter for each state to determine. It has been advocated, however, that the Institute adopt a standard form of registration that might serve as a model for future legislation,

and a tentative draft of such a law, printed in full on another page, was presented for the consideration of the convention and accepted.

Advertising as related to the conduct of individual members of the Institute has many times been discussed, and the statement in the Canons of Ethics, that such procedure is unprofessional, has always successfully withstood assault. Developments affecting architectural practice in recent years, however, have served to bring the matter to the foreground once more, and a committee previously appointed to study the situation submitted its report to the convention, which in substance declared that advertising to excess is a question of bad taste; that it is practically impossible to control matters of taste by legislation, and that it is better, therefore, to remove advertising from the list of punishable offenses and revise the Canons of Ethics accordingly. Spirited debate of the question brought out many of the varying conditions architects are called upon to meet in carrying on their profession in various parts of the country. Arguments on both sides of the question were evenly balanced, the Western architects in general favoring the adoption of the report, and those of the East opposing it; the majority of the delegates were in favor, however, and the Canon was repealed, the Board of Directors being empowered to change the article covering this point in the Advice on Practice to be in agreement. This action will not probably alter to any great degree the present attitude of individual architects toward advertising, but it will present a much needed avenue of approach to the public for associated bodies of architects and the Institute itself, whereby educational publicity of a useful character may be properly carried on.

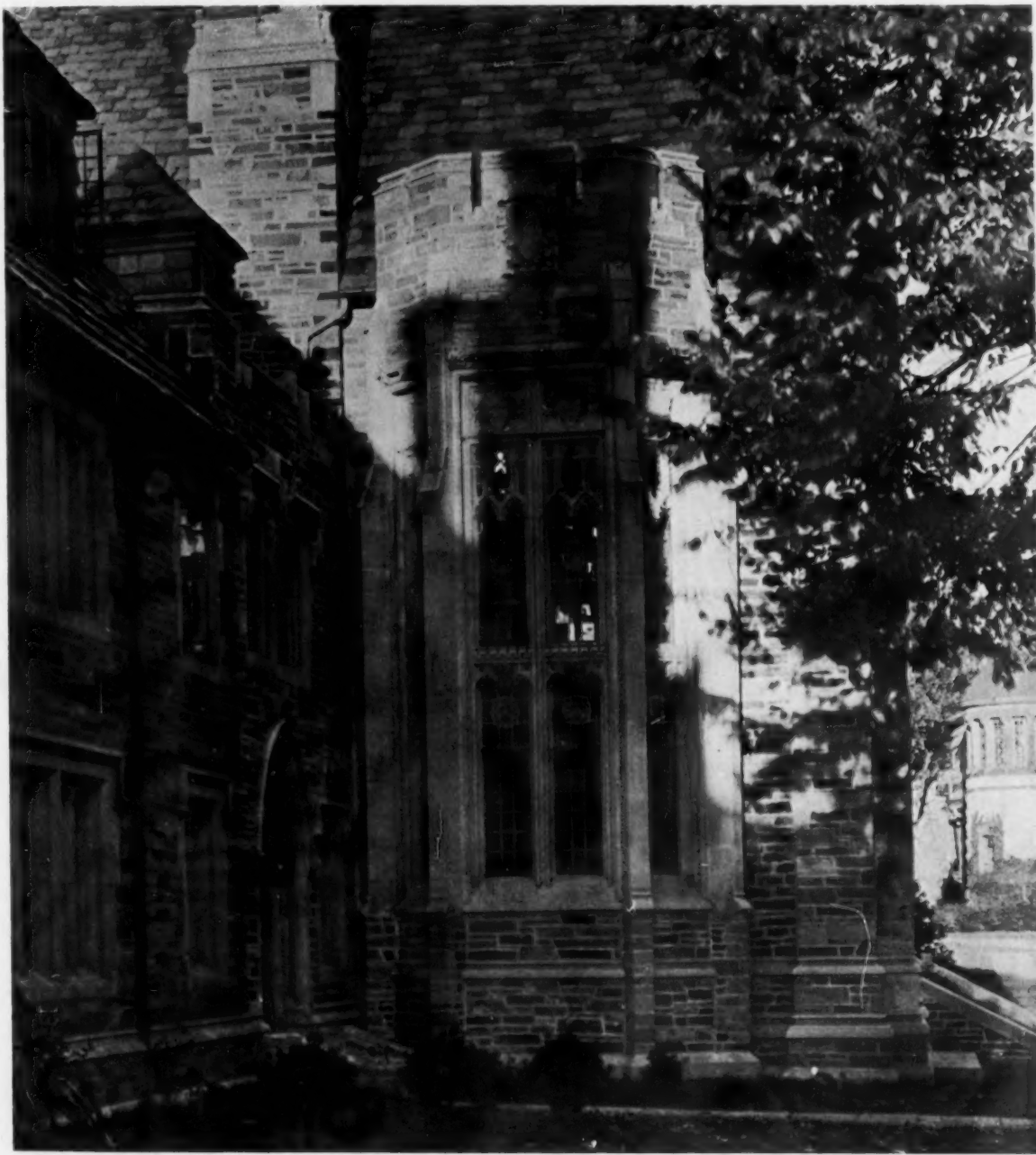
A subject of similar character to advertising is the signing of buildings during the course of construction, the demand for which, like that of publicity through advertising, was first expressed in the Middle West. Although eliciting considerable discussion, final action was not taken by the convention and the matter was referred to the Directors.

The election of officers for the year was as follows: Thomas R. Kimball, Omaha, president; Charles A. Favrot, New Orleans, first vice-president; George S. Mills, Toledo, second vice-president; W. Stanley Parker, Boston, secretary. Directors: Edward W. Donn, Jr., Washington; Robert D. Kohn, New York; Ellis F. Lawrence, Portland, Ore.; Richard E. Schmidt, Chicago.

The following members were elected to fellowship: James E. Allison, Los Angeles; Louis Ayres and Charles Butler, both of New York; E. E. Dougherty, Atlanta; Alexander C. Eschweiler, Milwaukee; Albert Kahn, Detroit; John B. P. Sinkler, Philadelphia, and William L. Steele, Sioux City.

THE FORUM COLLECTION OF  
MODERN GOTHIC ARCHITECTURAL DETAILS

PLATE FOUR



*THIS bay is at the south end of South Sage Hall, one of the new group of dining halls at Princeton University. This group is one of the most distinguished American interpretations of the Gothic style and is particularly interesting in showing a spirited handling*

*of the style entirely free from archaeological influence. The walls are faced with a local shale stone carefully selected for color and used in conjunction with the mica schist of Pennsylvania, which had been largely used for previous buildings at the university.*

DETAIL OF BAY IN SOUTH SAGE DINING HALL, PRINCETON UNIVERSITY

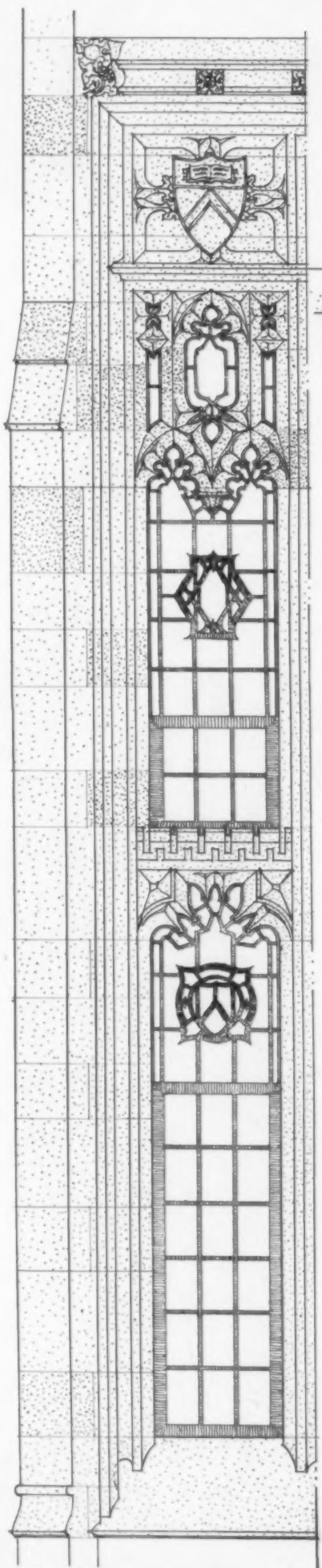
DAY & KLAUDER, ARCHITECTS

DETAIL DRAWING BY ROBERT A. TAYLOR ON FOLLOWING PAGE



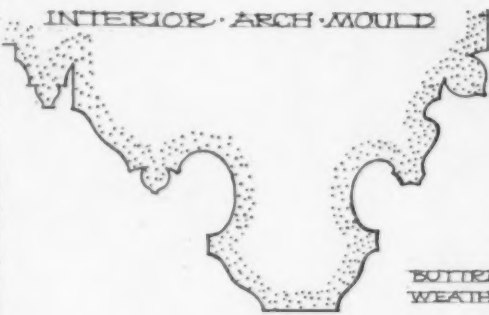
# DETAILS OF BAY IN SOUTH-SAGE DINING-HALL PRINCETON UNIVERSITY.

DAY AND KLAUDER ARCHITECTS.  
PHILADELPHIA PENNSYLVANIA  
DRAWN BY ROBERT A. TAYLOR



DETAIL OF BAY EXTERIOR

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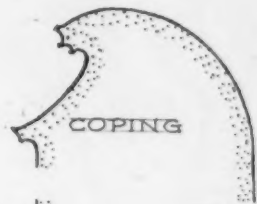


INTERIOR ARCH MOULD

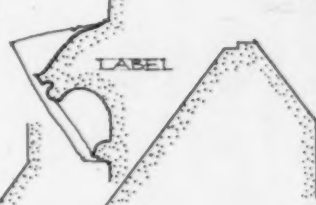
BUTTRESS  
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LOWER  
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0 1 2



COPING



LABEL

WINDOW SILL

EXTERIOR  
DETAILS



UPPER  
BASE



IMPOST

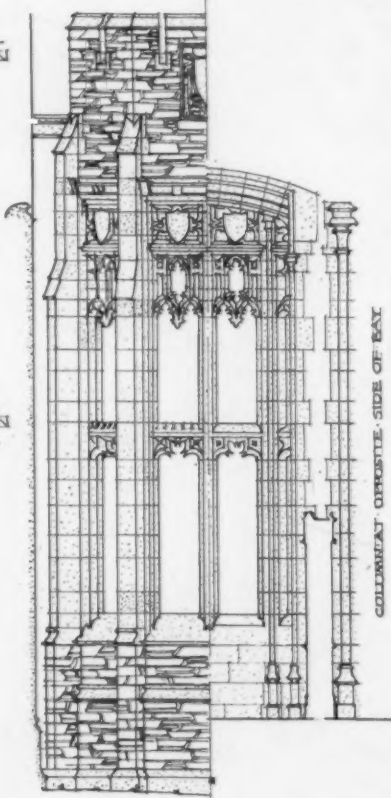


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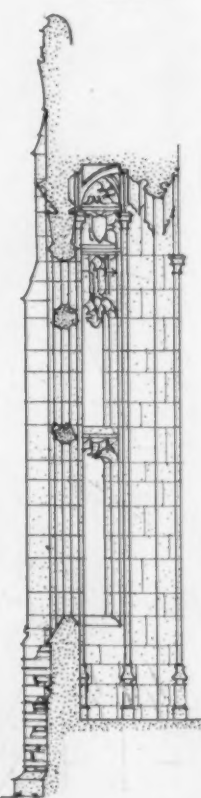
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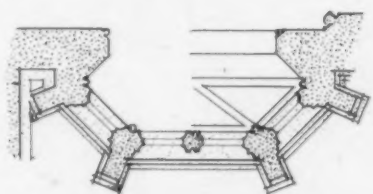
HALF-EXTERIOR HALF-INTERIOR

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SECTION

INTERIOR  
DETAILS



PLAN



JAMB



## EDITORIAL COMMENT

THERE are now in operation laws regulating the practice of architecture in fourteen states, and others have similar laws in preparation. A number of these laws were framed without expert advice from the profession, and many contain undesirable features; some, on the other hand, have many good qualities, but, as a whole, they cannot be considered entirely effective in meeting the conditions they were naturally intended to correct. The phase of state regulation that is generally criticized and that will become distinctly burdensome with any further increase of registration, is the difference of qualifications in different states. This entails difficulty in reciprocal state relations and will impose inconveniences upon architects who have commissions in other states than those in which they are registered.

While the Institute of American Architects has taken no stand either for or against state regulation, it has seen the complications that may arise through lack of coordinated effort on the part of responsible representatives of the profession in furnishing advice on the character of such legislation, and at its recent convention a tentative model law that may be used for future legislation was submitted and accepted.

Many of the existing laws are deficient in providing means for determining the qualifications of persons that were practising before the enactment of the law. In some states any person so engaged becomes automatically registered by the passage of the law, thereby defeating what should be the main purpose of legal regulation. Thus incompetent men may be regarded by the public in the same light as those that are fully competent, inasmuch as both are registered by the state. There should be no attempt to prevent any one from carrying on any activities he engaged in before the passage of legislation, nor should there be any restriction placed upon the public as to whom they should engage to prepare building plans; but the state should not place a seal of approval upon any person claiming ability to practise architecture till he has proved his right to such approval.

The Institute has done a commendable thing in drafting a model law that would seek to avoid these evils, and it is hoped that its influence in future legislation may be sufficiently great to develop uniform regulations in those states imposing them that will provide full protection to the public and justice to the members of the profession.

The form of registration law submitted at the recent convention by the Committee on Registration Laws is here printed, and it is the hope of the Board of Directors of the Institute that suggestions or criticisms of this tentative model law will be sent to them at the earliest possible date by all architects,

whether members of the Institute or not, who are interested in the subject. Communications may be sent to Mr. Wm. P. Bannister, 69 Wall street, or Mr. D. Everett Waid, 1 Madison avenue, New York City.

### AN ACT

*To Define the Qualification for the Practice of Architecture in the State of \_\_\_\_\_ and to provide for the Examination and Registration of Architects.*

1. Any person wishing to practise architecture residing in or having a place of business in the State, who, before this article takes effect, shall not have been engaged in the practice of architecture in this State, under the title of architect, shall, before being styled or known as an architect, secure a certificate of his qualification to practise under the title of architect, as provided by this article.

Any person who shall have been engaged in the practice of architecture under the title of architect, before this article takes effect, may secure such certificate in the manner provided by this article, having presented proof of competency and good character.

Any person having a certificate pursuant to this article may be styled or known as an architect or registered architect.

No person having the right to practise as an architect because of his or her use of the title architect prior to the time this act takes effect, shall assume any title indicating that he or she is an architect or any words, letters, or figures to indicate that the person using same is a registered architect unless he or she shall have qualified and obtained a certificate of registration; but this article shall not be construed to prevent persons other than architects from filing application for and obtaining building permits.

2. There shall be a State Board for the examination and registration of architects, who and their successors shall be appointed by and hold during the pleasure of (name here the appointing power, preferably the department having jurisdiction over education) and who, subject to the approval of (same department), shall make rules for the examination and registration of candidates for the certificates provided for by this article.

Each member of such Board of Examiners shall be entitled to ten dollars per diem while actually engaged in attendance at meetings; the members shall receive also the amount of actual expenses incurred in travel to and return from meetings, and for necessary expenditures for hotel bills, meals, postage, typewriting, printing as may be approved by the said (department having jurisdiction), subject to the approval of the Comptroller of the State of \_\_\_\_\_.

3. *Qualifications, Examinations, Fees.*—Any citizen of the United States or any person who has declared his intention of becoming such citizen or any citizen of another country complying with the requirements of this article for aliens, being at least twenty-one years of age and of good moral character, may apply for examination or certificate of registration under this article, but before

receiving such certificate shall submit satisfactory evidence of having completed the course in a high school approved by (department having jurisdiction) or the equivalent thereof, and subsequent thereto of having completed such courses in mathematics, history, and language as may be determined by the board for the examination and registration of architects; examination for the above academic requirements shall be held by the (department having jurisdiction).

The board for the examination and registration of architects may accept satisfactory diplomas or certificates from approved institutions covering the course required for examination.

Upon complying with the above requirements the applicant shall satisfactorily pass an examination in such technical and professional courses as are established by the board for the examination and registration of architects. The board for the examination and registration of architects may in lieu of all examination accept satisfactory evidence of any one of the qualifications set forth under subdivisions "A" and "B" of this article."

A. A diploma of graduation or satisfactory certificate from an architectural college or school that he or she has completed a technical course approved by the American Institute of Architects, together with at least three years' satisfactory experience in the office or offices of a reputable architect or architects.

The board for the examination and registration of architects may require applicants under this subdivision to furnish satisfactory evidence of knowledge of professional practice.

B. Registration or certification as an architect in another State or country where the qualifications required are equal to those required in this State.

C. The board for the examination and registration of architects may grant registration to those who have been engaged in the practice of architecture for at least one year prior to the date when this article takes effect as a member of a reputable firm of architects or under his own name, or to those who have been engaged in the practice of architecture as an employee for at least five years prior to the date when this article takes effect, provided that applicants under this subdivision shall present satisfactory proof of competency and qualifications and evidence as to character, and providing that the application for such certification shall be made within two years after the date when this article takes effect.

Any architect who has lawfully practised architecture for a period of more than ten years without the State shall be required to take only a practical examination, which shall be of the nature to be determined by the board for the examination and registration of architects.

Any architect who is a citizen of a foreign country and who seeks to practise within this State who has lawfully practised architecture for a period of more than ten years shall be required to take a practical examination as determined by the board for the examination and registration of architects, or if in practice for a period of less

than ten years shall obtain registration by academic and technical examinations, but in either event he shall file a bond with (the department having jurisdiction) for the sum of five thousand dollars; such bond and certificate shall remain in force for a period of three years and shall then terminate unless privilege of renewal be granted by the Board of Examiners and Registration at its discretion.

Every person applying for examination or certificate of registration under this article shall pay a fee of twenty-five dollars to (department having jurisdiction).

4. *Certificates.*—The result of every examination or other evidence of qualification, as provided by this article shall be filed with (department having jurisdiction) and a record shall be kept by the (department having jurisdiction) and the board for the examination and registration of architects shall file records of all certificates issued with (department having jurisdiction). Every person securing such certificate shall have same recorded with the County Clerk of the county in which he resides or conducts the practice of architecture.

The board for the examination and registration of architects may revoke any certificate after thirty days' notice to the holder thereof, granting him a hearing if proof be presented in the following cases:

a. Where certificate has been obtained by fraud or misrepresentation.

b. Where the architect has been guilty of any fraud or deceit in his practice or guilty of any crime or misdemeanor.

c. That he is an habitual drunkard or habitually addicted to the use of morphine, opium, cocaine, or other drugs having a similar effect.

Proceedings for the annulment of registration shall be begun by filing a written charge against the accused with the board for the examination and registration of architects; a time and place for the hearing of the charges shall be fixed by the board; where personal service or service through counsel cannot be effected, service by publication may be made. At the hearing the accused shall have all rights of examination, cross-examination, counsel, and witnesses as granted in court of law. The board shall make a written report of its findings, which report shall be filed with the Secretary of State.

5. Every architect or person using the title of architect in this State before this act goes into effect shall within one year record his name with proof of his use of the title architect with the board for the examination and registration of architects, such recording not to be interpreted as evidence of competency or ability unless applicant applies for and is granted a certificate of registration.

6. The use of the title architect without compliance with the provisions of this act shall be deemed a misdemeanor punishable with a fine of not more than two hundred dollars or imprisonment for not more than one year or both.

7. This act shall take effect immediately.